Golden Jubilee
Special Number

THE JOURNAL

OF

THE MUSIC ACADEMY

MADRAS

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. XLVIII 1977

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun; (but) where my bhaktas sing, there be I, Narada ! "

Edited by
T. S. PARTHASARATHY

1980

The Music Academy Madras
306, Mowbray's Road, Madras - 600 014

Annual Subscription - Rs. 12; Foreign $ 3.00

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OURSELVES

From Vol. XLVII onwards, this Journal is being published as an Annual.

All correspondence should be addressed to Sri T. S. Parthasarathy, Editor, Journal of the Music Academy, Madras-600014.

Articles on subjects of music and dance are accepted for publioation on the understanding that they are contributed solely to the Journal of the Music Academy.

All manuscripts should be legibly written or preferably typewritten (double-spaced on one side of the paper only) and should be signed by the writer (giving his address in full).

The Editor of the Journal is not responsible for the views expressed by individual contributors.

All books, advertisement moneys and cheques due to and intended for the Journal should be sent to Sri T. S. Parthasarathy, Editor.

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6. Sri R. Ranganathan
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(5–7) Secretaries of the Music Academy – Ex-officio

8. Sri S. Ramaswamy ... Executive Trustee of the Music Academy

A few papers presented at the 50th Madras Music Conference could not be accommodated in this volume and they are being published in volume XLIX of this Journal.

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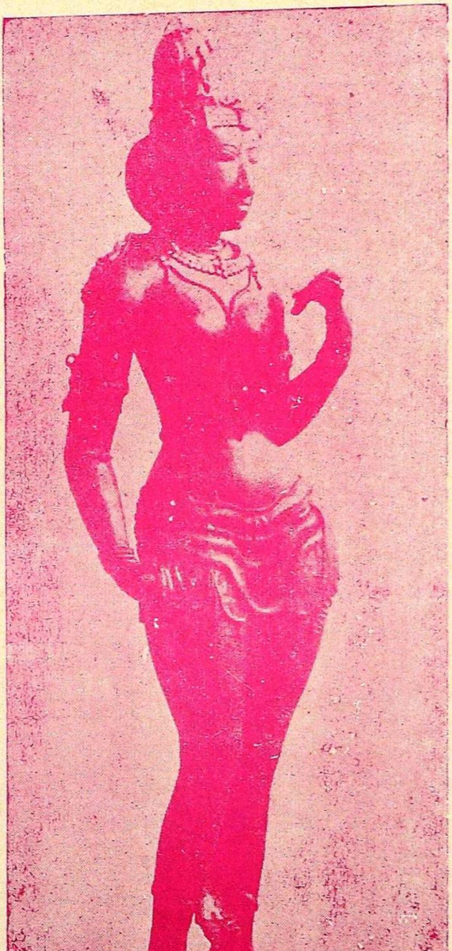
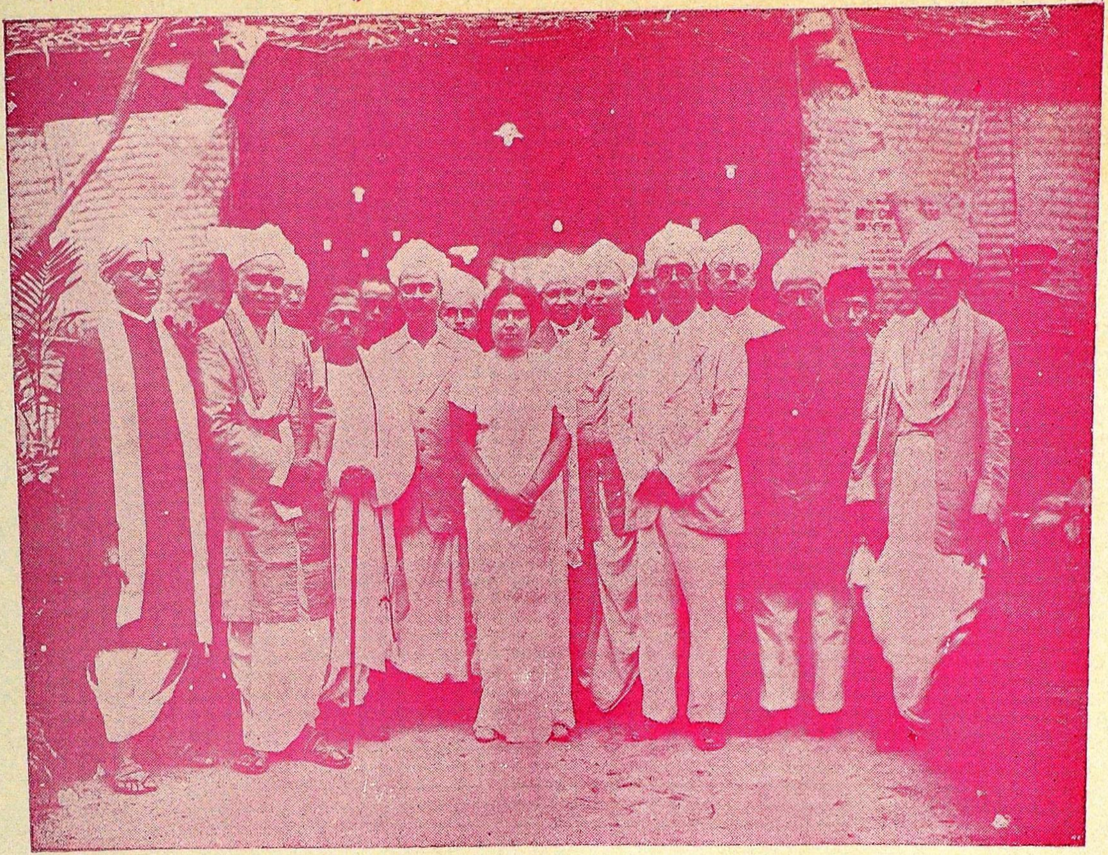
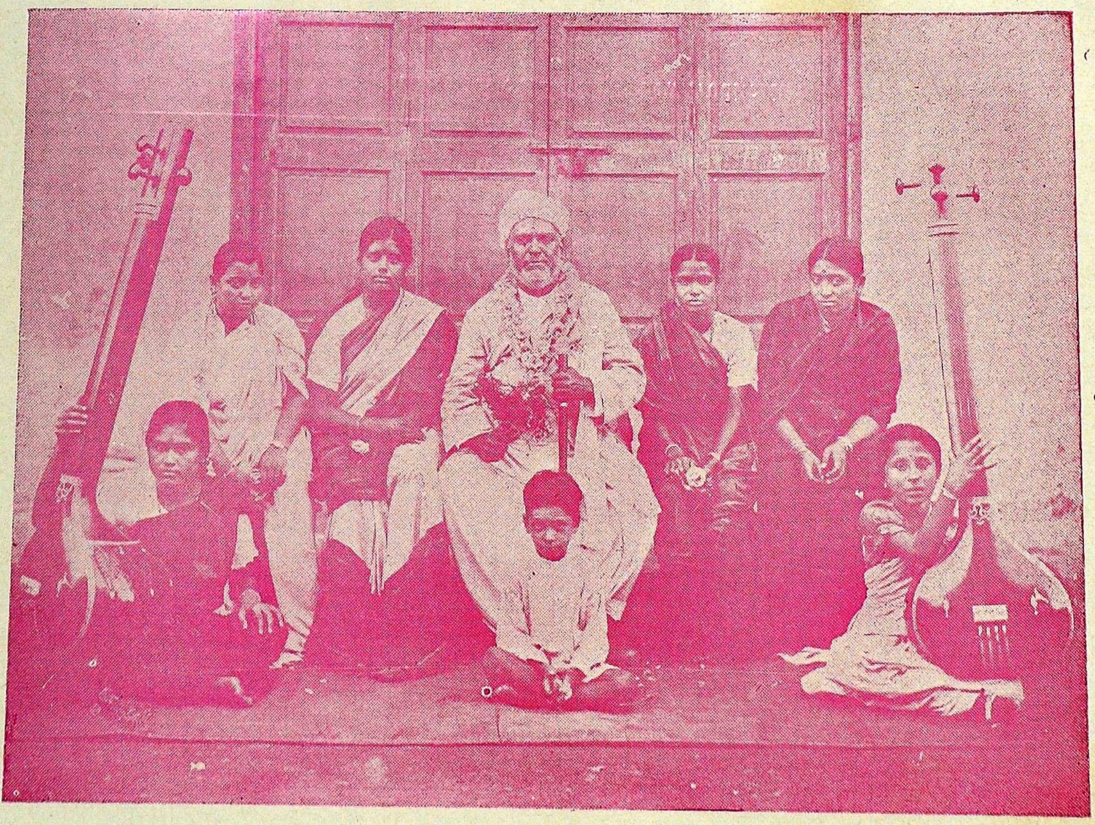
The Music Academy



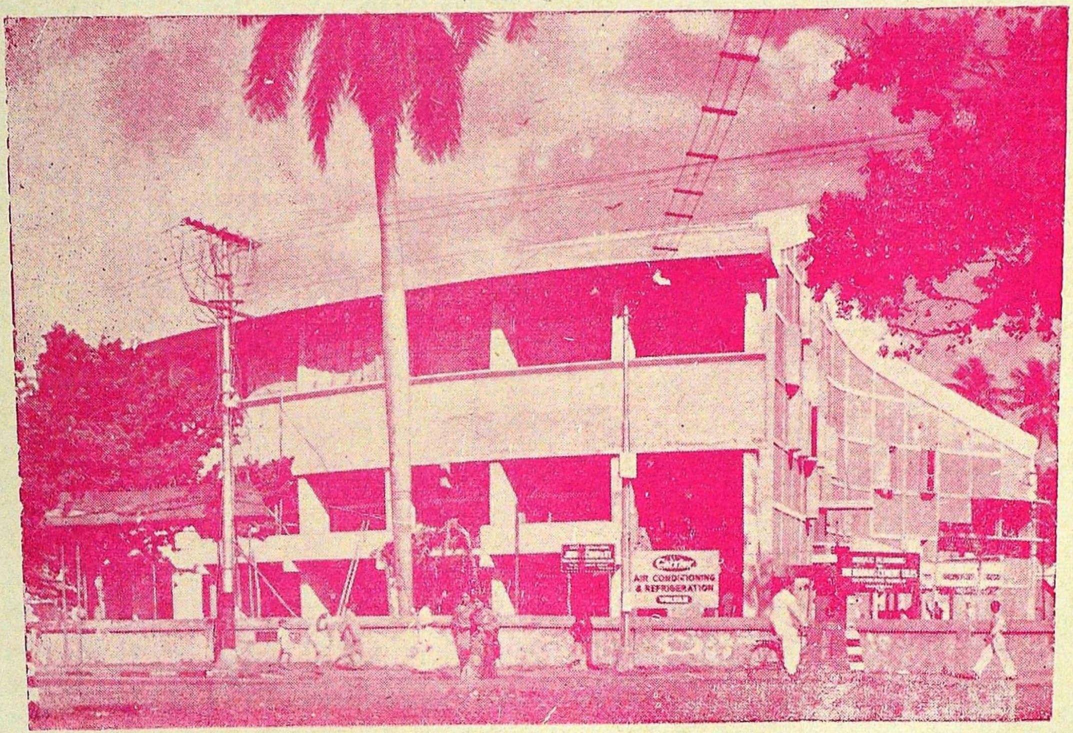
सन्ततं पाहि मां सङ्गीतश्यामले सर्वाधारे जननि



1930—Her Highness Sethu Parvati Bai of Travancore who opened the Conference. In the picture are seen the first President of the Academy, Dr. U. Rama Rao and other members of the Executive Committee at that time : S. Satyamurti, N. V. Raghavan, the first Secretaries and others.



'Tiger' Varadachariar, the first Principal of the Academy's Teachers College of Music, with his students.



The Music Academy's new Auditorium

THE 50th MADRAS MUSIC CONFERENCE
(GOLDEN JUBILEE)
OFFICIAL REPORT

The Opening Day

17th December, 1976

The 50th Annual Conference of the Music Academy, Madras, was held in the T. T. Krishnamachari Auditorium in the premises of the Academy, 306, Mowbray's Road, Madras, from 17th December, 1976 to 2nd January, 1977. The Conference was presided over by Srimati T. Brinda.

The Hon'ble Dr. Karan Singh, Union Minister for Health, inaugurated the Conference.

On his arrival at the premises of the Academy, Dr. Karan Singh was received by Sri T. S. Rajam, President of the Academy, and the Secretaries, and was introduced to the President of the Conference and Members of the Executive and Experts' Committees of the Academy. The inaugural function began with a prayer song and a benedictory Sanskrit verse by Vidwan Sri K. V. Narayanaswami. The Sanskrit verse was specially composed by Dr. V. Raghavan for the Golden Jubilee of the Academy.

Messages

Sri T. V. Rajagopalan, Secretary, then read the following messages received for the success of the 50th Conference.

The President of India sent his best wishes for the continued progress of the Academy in the years to come.

The Vice-President of India wished the Academy's continued success.

The Prime Minister, in her message, said " We have a great heritage of music and dance. Many great individuals and institutions have striven to conserve and propagate this heritage, enabling creative spirits to find full freedom within the classical mould. The work of the Music Academy of Madras has helped a deeper study of the Karnataka system of music and also encouraged better appreciation of Hindustani music in the South.

In addition to enlisting the co-operation of traditional masters, the Academy has done well to foster musical talent in younger people.

My good wishes for the Golden Jubilee celebrations of the Madras Music Academy".

The following Governors of States sent their best wishes for the success of the Golden Jubilee celebrations :

The Governor of Madras; The Governor of Uttar Pradesh who referred to the role of Music of India in raising man into godhood; the Governor of Haryana; the Governor of Andhra Pradesh who referred to the dedicated work of the Academy and the promotion of appreciation for Indian music in Western countries; the Governor of Gujarat and the Acting Governor of Bombay.

The following Union Ministers sent their best wishes.

The Hon'ble T. A. Pai, who had formerly presided over our Sadas, referred chiefly to the good work done by the Academy to discover talented youth and encourage them. The Union Minister for Labour sent his message.

The following Chief Ministers sent their messages of felicitations and good wishes:

The Chief Minister of Mysore who referred to the efforts of the Academy to bring together the Karnatic and Hindustani Schools of music : the Chief Minister of Andhra Pradesh.

Messages were received from the State Academies of Music and Dance, Madras, Andhra Pradesh and Mysore.

Sri Thakur Jaideva Singh, Fellow of the Central Sangeet Natak Akademi and President of the U.P. Sangeet Natak Akademi, paid his tribute to the record of academic work done by the Academy for 50 years through its Experts' Committee discussions, publications and the Journal.

Her Highness Setu Parvati Bai of Travancore, who had been closely associated with the Academy, sent her congratulations and good wishes on the occasion of the Golden Jubilee.

Dr. (Mrs.) J. Spector, President of the Society for Asian Music, New York sent her congratulations and referred to the Academy as an illustrious institution and one of the most important musical centres of the world.

The Unesco Representative in India, New Delhi, sent his best wishes.

The following Members of the Expert's Committee, who were unable to be present, sent their good wishes: Vidvan N. Chennakesaviah, Bangalore; Vidvan Ramalinga Bhagavatar, Kallidaikurichi; Vidwan C. S. Sankarasivam of Madurai and Tiruppampuram Sivasubramanya Pillai.

The Bhulabhai Memorial Institute of Bombay paid a tribute to Smt. T. Brinda and conveyed its best wishes for the success of the Conference over which she was presiding.

Mr. Basheed Ahmed Sayeed, who has been associated with the Academy from its foundation and had been its Vice-President all these years, referred to the big role played by the Academy and paid a tribute to the dynamic personality of Dr. Karan Singh.

Several tributes to the Academy and appreciation of its different lines of work by institutions of music and dance and musicians and musicologists from different parts of the world and distinguished persons connected with musical activities were also received.

The President of the Academy, Sri T. S. Rajam, welcomed the distinguished guests, Members of the Academy and the public. In his address Sri Rajam said:

" Ladies and Gentlemen,

We are gathered here today on a historic occasion, namely, the Golden Jubilee Conference of the Music Academy. I have called it 'historic' because fifty years of unstinted activity and growth for any institution is indeed a remarkable achievement. The seeds of the Music Academy, as most of you here know, were sown at the time of the Madras Session of the Indian National Congress in 1927 and today it has grown and acquired the status of a premier institution of its kind, not only in India but throughout the world. We can, therefore, look back with justifiable pride and happiness.

I must say that this growth and solid achievement are not a matter of chance. It is the cumulative result of the inspiration and guidance provided by successive Presidents and office bearers; the co-operation of musicians; and the encouragement of the music-loving public. While I would like to take this golden opportunity to pay a tribute to all these destinguished personalities in general, I would particularly refer to the first President of the Academy, Dr. U. Rama Rao, a devoted Congressman of those days and the President of the Legislative Council in the first Congress Ministry in Madras. As a tribute to him, the Academy is having an oil painting of his portrait unveiled on the 18th by Dr. B. Gopala Reddi who was a Congress Minister in Madras at that time.

I would like to refer next to the late Sri K. V. Krishnaswamy Iyer, who, it can be said without exaggeration, more than anyone else, put the Academy on a firm basis. Well-known in the fields of education and culture in Madras, Sri K. V. Krishnaswamy Iyer nourishe d and nurtured the Academy. In his honour, the Academy is installing a bust, which will be unveiled by another distinguished jurist and savant, Dr. P. V. Rajamannar on the 19th. I am sure that the portrait of Dr. U. Rama Rao and the bust of Sri K. V. Krishnaswamy Iyer will serve as worthy symbols of inspiration for generations to come.

I said at the beginning that today is a historic occasion. There is another reason for this. To inaugurate the Golden Jubilee Conference, we have with us Dr. Karan Singh, illustrious son of an illustrious family of Dogras, whose contribution to the history of

Kashmir and India will be remembered for long. A prince by birth a scholar by taste, and a statesman by profession, Dr. Karan Singh needs no introduction to this audience—why, in fact to any audience in India. His accomplishments as Regent of Kashmir at the age of 18 and later as Sadari Riyasat and Governor, for a term of eighteen years is modern history. In 1967, at 36, he became the youngest of the Cabinet Ministers in India and held the portfolio of Tourism and Civil Aviation. Hailing from Kashmir, tourism is something that runs in his blood. He graduated from the University of Jammu and Kashmir, of which he was the Chancellor and later took his M. A. at the Delhi University with a first class first. His study of the political philosophy of Sri Aurobindo Ghosh is a classic. His publications show remarkable variety and range—verse, political science, philosophy and travelogue. He is also a composer, having composed many devotional songs in Dogri. As a prince, Dr. Karan Singh is a hereditary patron of the Arts but what is unique about him is that he is himself an artiste and devoted to classical and folk music.

Incidentally, he is no stranger to the Academy. We had the pleasure of having him with us in 1968, when he presided over the Sadas. I have great pleasure in extending him a warm welcome this evening. Our President this year is Smt. Brinda. She is the grand-daughter of Veena Dhanammal, whose name is a legend in our homes as far as Veena is concerned and it is not surprising that she is a true representative of classical Carnatic Music. She is proud of her musical heritage and dedicated to preserving it. I extend her a warm welcome.

The Golden Jubilee is an occasion for a review of past achievements, future plans etc. I do not wish to detain you by a lengthy enumeration of what the Music Academy has done and achieved. I would like to content myself with one or two aspects only.

A landmark in the history of the Academy is the construction of this Auditorium, which we owe more than anybody else to the late Sri T. T. Krishnamachari and hence we have named it in his honour. The foundation stone was laid by Sri Jawaharlal Nehru and the Auditorium was declared open by His Highness the then Maharaja of Mysore. The idea of building an Academic Block

which has been with us for some time, should take concrete shape during this Golden Jubilee year and I hope, before long, we will have a fitting building to house the College and the Library.

The Institution has received help from the Central Government and especially from the Sangeet Natak Akademi, Delhi. With their help, we have been able to maintain some of our activities. Besides Presidents, Vice-Presidents and several Cabinet Ministers of this country have shown their interest in the institution by visiting us and inaugurating or presiding over our functions. We are beholden to them for this encouragement. Today, the work of the Academy is many-sided; it arranges concerts : it teaches music; it trains teachers of music; it extends financial aid to indigent musicians; it encourages new talent and it carries out research. But what has brought renown is the Experts, Committee discussions. This has attracted musicians and music-lovers from all over India and even abroad from the United States, Europe and Asia.

During the Golden Jubilee Year, our idea has been to involve as many musicians and artistes as possible. A series of concerts has been planned and already three series are over. This will be continued in the New Year and will mark the grand completion of the Golden Jubilee Year.

I wish to conclude by thanking all those who have contributed to this Institution in some measure or other, and I look forward to a future as good as the past, if not better. I wish to end on a note of optimism. Dr. S. Radhakrishnan has said " It is by its arts and literature that a society is judged at the bar of history. They are the reflection of the vitality of a race, They decline when people suffer from spiritual exhaustion." I like to think that we are still a vital race with a glorious future.

I now request Dr. V. Raghavan, Secretary of the Academy, to present the Welcome Address to our distinguished guest. I must, at this stage, pay a tribute to his ardour and dedication for nearly four decades in the activities of the institution. particularly the academic activities.

Dr. V. Raghavan, Secretary, presented to Dr. Karan Singh a welcome address in the course of which he said ;

"Dear Sir,

On behalf of the Music Academy, Madras, I have great pleasure in presenting to you this Welcome Address on your second visit to our institution. We warmly welcome also your wife Smt. Yaso Rajya Lakshmi. We must express our gratitude to you for accepting our invitation for inaugurating this important Conference of ours which is a land-mark in our history and progress. Your association with us at this Golden Jubilee session is most appropriate as you are not only deeply attached to classical Indian music and dance and alive to the values of these great arts, but also one endowed with musical gifts. In our late Vice-President, T. T. Krishnamachari, we used to think of a Minister deeply involved in music and after him, we have in you a Minister-Musician. In fact, the whole gamut of Indian culture, Sanskrit, Indian philosophy, art, archaeology, Ayurveda, all find in you a supporter and sponsor. Whatever your portfolios, cultural causes in the country think of you first.

As you said in your letter to us, you are well acquainted with our work. Ours is a total effort stretching from the children to those who represent the acme of perfection. Our twenty-point programme comprehends : in music, education, the model school, the Teachers' College, the Vina Classes, advanced specialisation, scholarships, competitions; in performance, junior, sub-senior and senior-concerts and prizes and awards for excellence in these : *Bharata Natya and Harikatha* ; pension to indigent musicians : on the academic and research side, the Experts, Conferences : the promotion of under-standing and appreciation between the Carnatic and Hindustani schools and between the Indian and other musical cultures of the world ; and in publication, the Journal and treatises on music and editions of songs : maintaining a Library to which we have recently added the valuable collection of books and manuscripts of the late Prof. P. Sambamoorthy. While we are a *Sabha* in a special or higher sense, we are primarily an Academy : our conferences, publications and researches constitute the *raison d' etre* of our origin and existence. It is this work that put us on the national and international map, drawn participants from distant countries of East and West and has made scholars like the speaker devote almost a life-time to its development.

Our post-Golden Jubliee era is to be marked by a further growth on this side and the rise of the Academic Annex to our building will be a symbol of this lasting contribution of ours to what has been stated in our memorandum of association, the study and promotion of the science and art of music.

We seek your co-operation, frequent visits and even active participation; you may snatch some leisure from the files of your office and give in our Experts' Committee a talk and demonstration on Pahadi songs. We now request you to inaugurate our Golden Jubilee Conferance and the connected festival of music and dance.

Madras, We remain, Sir,

Your friends of

17th December, 1976. THE MUSIC ACADEMY, MADRAS.

The Hon'ble Dr. Karan Singh delivered the following Inaugural Address :

"President and members of the Madras Music Academy and friends :

Of all the many achievements of the human race, music is certainly one of the most remarkable and one of the most abiding. In every race, in every civilization, in every continent, you find that the human spirit has utilised music as a great vehicle of self expression in its happiest moments and also in its moments of greatest spiritual ecstasy. And music indeed has this remarkable regenerative quality about it. It has the capacity to harmonise conflicting emotions. It is always with us as a source and comfort. In youth and in old age, at home and abroad, in joy and in sorrow, music will never leave our side. Our best friends may let us down. Our relatives may turn against us, but music - once you have done the *Sadhana* - will remain with us at least until our death, if not later.

In India, from the very dawn of civilization, the great outpourings of the Indian psyche have taken the form of music. The sonorous and majestic rhythms of the Vedas testify to the depth of spiritual awareness of our ancient *Rishis* and also the manner in

which they utilised the power of music for those great hymns. The Bhagavad Gita itself is not a piece of prose as people often wrongly interpret it to be...It is a song ; It is a song of the Lord. As Sri Krishna says somewhere else

" Naham. Vasami Vaikunthe na Yogi-hridaye
Ravau, Yatra Gayanti
Mad Bhaktah Tatra Tishthamt Narada "

" Where my devotees sing, I am always there " says the Lord. And of course Lord Siva, Nataraja, the Lord of dance and of music also is symbolised with the creative sound of the drum, the primeval Omkar

" Omkaram bindusamyuktam
Nityam Dhyayanti Yoginah
Kamadam Mokshadam chaiva
Omkaraya Namo namah "

These are all various aspects and symbols of the way in which music in our country has been the very basis of our cultural endeavour. And I think it is important to remember that, historically, music has been a great integrating force, because the tradition of Indian music has been enriched by people belonging to every state, every linguistic community and every region in this country. Setu-Himalaya paryantam—From the Great Himalayas from which I come—you know Kalidasa described :

" Asti Uttarasyam disi devadatma
Himalayo nama nagadhirajah
Purvapurau toyanidhi vagahya
Sthitah prithivya iva mānadandah "

It is from those Himalayas that I have come, right down to the feet of Mother India, where three great Oceans meet and mingle, and Gujarat in the West, right across the country to Arunachala and Assam in the East, every region has contributed towards the great tradition of music in our Country. And of course in recent years-comparatively recent years—the great Trinity of South Indian composers, Sri Tyagaraja, Sri Muthuswami Dikshitar and Sri Swati Tirunal have made a most remarkable contribution to the cultural heritage of this nation. In fact I would like to say that the whole country owes a deep debt of gratitude to the South for having maintained intact very valuable features of our cultural heritage. At a

time when, due to historical reasons, the whole of the North was in turmoil for a thousand years, it was the South that kept intact much that is of value and grace in our cultural heritage. Whether it is the great tradition of temple architecture, whether it is the magnificent Sanskrit language itself, which has been the vehicle *par excellence* of Indian culture through the ages, or whether it is in the field of classical music and dance, vocal and instrumental music and the classical dance forms–the Bharatanatyam, particularly in Tamilnadu, the Kathakali of Kerala and the Kuchipudi of Andhra Pradesh—these great elements were kept alive by the South. And having nurtured them, as it were in its bosom. after independence the South once again sent up these great cultural traditions into the rest of the country. So that, today, you have a situation in which the entire nation is suffused with the power and the glory of these great Dance forms and the great artistic tradition. The romance for example of the Revival and Renaissance of Bharatanatyam is one of those great stories of world culture—How a magnificent art form, which was on the verge of extinction, was once again revived andh as now swept the length and breadth of this country.

I am happy that Dr. Raghavan has adopted a 20 point cultural programme also, because I do feel that, whereas we give a great deal of attention to political factors, to economic factors, unless we also have a parallel cultural efflorescence, national regeneration will not be complete. It is not only by gross national product or by the production in steel mills and factories that we are to judge the quality of a civilization. Certainly these material indices are very important and one of our weaknesses traditionally has been neglecting this aspect of our life. But the fact remains that there is a cultural parameter as it were. There is a cultural index which measures the soul of a civilization, which reflects the heart of any great people. And it is only if that heart is vibrant and creative, that a nation can really attain to greatness. At a time like this. when we are on the threshold of great developments in the field of economic development and social transformation, it is very important that cultural factors should also receive adequate attention, not necessarily from the Government—the Government can perhaps help here and there but essentially through Organizations, such as this, such as the Music Academy, where people who are interested in this field, band together in order to propagate the cultural heritage.

On the oecasion of the Golden Jubilee of the Music Academy, Madras, I would like to pay my homage to all those great artistes and administrators and public figures, who have been associated with this institution for so long. It has done splendid work and, as the brief report that I have seen shows, it is functioning in a number of fields—one or two points I would like to highlight, the importance for example of voice-training and culture. A lot of people now-a-days believe in short cuts, and, without going through the necessary *sadhana*, they expect to achieve results which are outstanding. Now one does not have to be backward looking or rigidly conservative. But the fact remains that any great achievement in the field of art and culture necessitates a certain course of arduous training. And I think it is important that the younger generation should realise this and should therefore make the necesssry inputs, make the necessary sactrifice that is required in order to achieve true calibre. Another point of importance is that younger artistes must be encouraged to come to the fore. Certainly the elders are always there ; their good wishes, their encouragement is always required. But I think the world is changing more rapidly than many of us realise and, unless we are able to draw the younger generation increasingly into all aspects of activity, including the cultural field, it will be difficult for us to keep up with the 'future shock' that is developing very rapidly before our eyes.

There is a final point I would like to make. Yours is a Golden Jubilee. Now in the west, the term golden is used essentially in material connotations - as a precious metal with great financial value. But, in our culture, gold has a totally different symbolic meaning also. Gold symbolises the spiritual aspirations :

> "*Hiranmayena patrena satyasyapihitam mukham*
> *Tatwam Pushann apavrinu satya -*
> *dharmaya drishtaye*"

What is this Golden orb, of which the mystics speak ? Surely it is the symbol of the spiritual power that is inherent within the human cycle !

> "*Hiranmaya' pare kose virajam*
> *Brahma nishkalam. Tatsubhram*
> *Jyotisham jyotih Tatyad atmavido viduh*".

That great golden sphere of consciousness, the capacity for creative intelligence – that it really what gold symbolises in our civilization and culture. And, therefore my prayer is not so much for the material progress of this society or of our nation - important though it is - but for the spiritual development. May the lustre of this spiritual power grow in your Organization, among your artistes, among our common people. We have got to take art away now from simply the confines of the few and bring it to our people, so that the light and power and glory of this art and culture can irradiate our entire nation, irrespective of caste or creed or economic distinctions. This is, as I see it, the real challenge before us, and it is with this prayer that I would like to thank the organisers for having given me this opportunity to come here and to wish all of you my good wishes. I would therefore end by warmly felicitating all of you, by wishing you another 50 years of achievement. If we look back over the last 50 years, you can see how much the nation has progressed. The next 50 will be even more effulgent - I have no doubt in my mind. Despite whatever difficulties there may be - these are temporary – the destiny of India is to be one of the truly great nations of the world - not great again in the physical or material sense but in the deeper sense of being able to spread the spiritual light and lustre throughout the world.

It is with this prayer that I end
"*Swastina Indro vriddhasravaha*
Swastinah pusha viswavedah
Swasti nas Tarkshyo Arishtanemih
Swastino Brihaspatir dadatu"

———

Vote of Thanks

Sri V. K. Ramaswami Mudaliar, Trustee, proposed a vote of thanks to Dr. Karan Singh.

Election of the President

Sangita Kalanidhi Budalur Krishnamurthi Sastrigal proposed Smt. T. Brinda to be the President of the 50th Conference. The proposal was seconded and supported by Sangita Kalanidhi Alathur Srinivasa Iyer and Sri Sandhyavandanam Srinivasa Rao. Smt. T. Brinda delivered her Presidential Address in Tamil, an English summary of which is furnished below :—

"I am thankful to the Madras Music Academy for the honour done te me by electing me to preside over this 50th Annual Conference of the Academy and to receive the title of Sangita Kalanidhi

Generally, I prefer to remain aloof from the lime light. But I am not unaware of the yeoman services rendered by the Music Academy for the past 50 years to the art and science of music. I, therefore, at the outset, wish to congratulate the Academy on its efforts to maintain the highest standards by encourging classical music in circumstances whish are fact changing day by day.

I feel that the honour done to me today is really an honour done to the members of my family who have been, for generations, dedicating themselves to the preservation of traditional classical music.

On this occasion I remember, with respect and gratitude, all my ancestors, particularly my grandmother Smt. Vina Dhanammal, my mother Smt. Kamakshi Ammal, several other musical giants and Vidwan Kanchipuram Nayana Pillai under whom I did my *Gurukulavasa*. I pay my homage to them for their blessings as a result of which I am receiving this signal honour today.

My sister Smt. Muktha, who has been my singing partner for nearly 40 years, has a big share in this honour and on her behalf I convey my thanks to all concerned.

Music is a divine art which has been developed by our ancestors as a means of salvation. *Bhakti* is its inseparable element.

Sri Tyagaraja explains this in his kriti "*Sangita Jnanamu*" in Dhanyasi. There is hardly anything about music which has not been expressed by Tyagaraja. He has explained the methods of

practising music, the reverence with which we should approach it and other truths about music. The kritis "*Nadopāsana, Nadāsudharasa*" "*Sogasuga*", "*Kaddanu Variki*" and "*Swara raga sudha*" are examples of his songs on the art of music. If only we could understand his teachings and act accordingly, we would have done a real service to the preservation of classical music.

Bhava Sangita means the singing of music with the full understanding of the spirit behind songs.

Everyone cannot acquire a knowledge of music. Family traditions, the tradition of a *Guru*, constant listening to good music and a capacity to discriminate good music from bad and dedicating oneself to the art with hard practice are factors that enable one to acquire such a knowledge.

While these are the qualifications for persons who choose music as their profession, *rasikas* must also have a few qualifications to enjoy good music.

It is the responsibility of musicians, *rasikas* and institutions to encourage and foster good music. Musicians must function with a sense of dedication to the art. They should not indulge in cheap music on the plea that such music is popular among the *rasikas*. If they select a good style and apply themselves to it whole-heartedly, the music-loving people is bound to appreciate it. Musicians should also develop their own individual style taking into consideration the range of their voice.

It is not desirable to sing *Kalpana svaras* to *swarajatis* and *varnas* for which the *svara* set up has already been done by great composers. This applies also to changing the ragas of *Padams* and *Javalis* and the setting up of new tunes to *Tiruppugazh* songs.

Every discerning lover of music knows that the compositions of the Musical Trinity and other eminent composers of the past are excellent pieces which depict the *raga-bhava*, *laya* intricacies and poetic imagery and are, in every way, our guides for learning good music. I also feel that musicians must acquire some knowledge of Sanskrit and Telugu so that they could pronounce the *sahitya* correctly.

Now, a word or two about *Padams* and *Javalis*. *Padams* are replete with the *bhava* of *rakti ragas*, depict human emotions and explain the relationship between the *Jivatma* and the *Paramatma*. They are to be sung in the *Vilamba Kala* and the gaps provided in the *sahitya* should be filled up by the singer with long *Karvais* and beautiful *gamakas*. A *Padam* singer should have a sweet and high pitched voice which should merge with the *sruti*. Many *Padams* are sung starting with the *anupallavi*. The correct method of singing *Padams* can only be learnt from a *Guru* and not from notations published in books. *Padams* are sung in the latter half of concerts as the voice would have become mellow by that time.

I am aware that after the exertion of singing an intricate *pallavi* it will be difficult to sing *Padams* and *Javalis*. But *Javalis* are pleasing to the ear and easy to understand. The *Javalis* of Dharmapuri Subbarayar, Patnam Subramanya Iyer, Pattabhiramayya and Tirupati Narayanaswami are our precious heritage.

A few words about women and music. There is no need to emphasize the close affinity between women and the art of music. The presiding Deity of our arts is a Goddess. Syama Sastri, Dikshitar and even Tyagaraja have described *Devi* as an embodiment of music. Many *ragas* have feminine names like Kalyani, Kanakangi and Ratnangi. Women have thus not only a right to practise music but also a great responsibility in doing so.

My conviction is that if musicians and institutions insist upon presenting only high class music, *rasikas* will naturally take a liking for such music. At present concerts of classical music are mostly arranged be *Sabhas* and that too rarely. The admission is by tickets. Formerly, lovers of music had opportunities of listening to classical music without tickets in temples and *Utsavams* and thus improving their knowledge of the art. Now, middle class families are unable to afford this luxury. A taste for classical music can be created only by constantly listening to it.

In this connection I want to make a practicable suggestion. Many institutions and governmental agencies provide encouragement for the improvement of music but the reason why they are not

successful is that the art does not reach the common people. My suggestion is an inexpensive one. Our music grew within the precincts of temples. I understand that there are 51,833 temples in Tamilnadu of which 23,358 are under the control of the Hindu Religious and Charitable Endowments Department. There are 119 temples with an annual income of more than one lakh of rupees. The annual income of 13,000 temples is one thousand rupees. If a substantial portion of this income is set apart for arranging concerts by musicians who have dedicated themselves to the art, the Government will have done an inestimable service to our music.

It will also do our music immense good if *rasikas* and institutions make it a point to encourage only deserving artistes to enable them to improve their art without sacrificing their self-respect.

All our sages and saints have procalimed that God Himself is an embodiment of *Nada*, music is born from the rhythmic movements of planets and the Universe has been created from *Nada*. This truth is emphasised by *rishis* of the Vedic age as well as by the English poet Shakespeare. If divine music is made to ring everywhere that country is bound to be a prosperous one.

I conclude my speech with my prayer to God that good music should fill our country and make our people prosperous and spiritually blessed."

The Presidential Address by Smt. T. Brinda was followed by her concert in which she rendered some rare *kritis*, *padams* and *javalis*. She was accompanied on the violin by Vidwan-T. Kesavalu and on the mridangam by Vidwan Coimbatore N. Ramaswamy. The concert was followed by a Bharatanatyam performance by Smt. Chitra Viswesvaran.

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TAMIL TEXT OF SMT. BRINDA'S PRESIDENTIAL ADDRESS

பெரியோர்களுக்கும், தாய்மார்களுக்கும், சங்கீத வித்வான்கள், விதுஷிகள்,

சங்கீத ரசிகர்கள் யாவருக்கும் எனது நமஸ்காரம்.

சங்கீத வித்வத் சபையின் 50-வது ஆண்டு விழாவான இந்த ''பொன்விழா'' சந்தர்ப்பத்தில் என்னை கௌரவித்து ''சங்கீத கலா நிதி'' விருது வழங்கும் ''அகாடெமி'' ஸ்தாபனத்தாருக்கு எனது நன்றியைத் தெரிவித்துக் கொள்கிறேன்.

பொதுவாகவே நான் ஒதுங்கி அமைதியாய் இருக்க விரும்புபவள். ஆயினும் இசைக் கலைக்கு அகாடெமியார் கடந்த 50 ஆண்டுகளாகத் தொடர்ந்து புரிந்துவரும் சேவைகளைப் புரியாதவளல்ல. எத்தனையோ வித சூழ்நிலைகளில்—அதுவும் தற்போது உள்ள சூழ்நிலைகளில்—தரமான சங்கீதக் கலையையும், கலைஞர்களையும் உணர்ந்து புரிந்து, தமது பலவிதமான இசைப் பணிகளுடன், தம்மால் இயன்றவரைப், போற்றி யும், ஆதரித்தும், கௌரவித்தும் வரும் 'அகாடெமி'யாருக்கு எனது பாராட்டுக்களைத் தெரிவித்துக் கொள்கிறேன்.

எனக்கு அளிக்கப்படும் இந்த கௌரவங்கள், பரம்பரை பரம்பரை யாகத் தூய்மையான இசைப் பணிக்குத் தம்மை அர்ப்பணித்த எங்கள் குடும்பத்தவர்கள் சார்பாக எனக்கு அளிக்கப்படும் மரியாதையாக ஏற்றுக் கொள்கிறேன்.

இந்தச் சந்தர்ப்பத்தில் எங்கள் குடும்பத்து முன்னோர்களான எல்லா பெரியோர்களையும் முக்கியமாக எனது பாட்டியார் ஸ்ரீமதி வீணை தனம் மாள் அவர்களையும், தாயார் ஸ்ரீமதி காமாக்ஷி அம்மாள் அவர்களையும், மற்றும் பல இசை மேதைகளையும், நான் குருகுல வாசம் செய்த காஞ்சீ புரம் ஸ்ரீ நாயினு பிள்ளை அவர்களையும் மனத்தில் ஸ்மரித்து, அவர்கள் அனைவரது அருள் ஆசியால் எனக்குக் கிடைக்கும் இந்த கௌரவங்களுக்

காகவும் அவர்களுக்கு எனது அஞ்சலிகளைச் செலுத்தி, நமஸ்கரித்து, இந்தப் ''பொன்விழா''வில் எனது பங்கான பணிகளை என்னால் இயன்ற வரை செய்யத் தொடங்குகிறேன்.

என்னுடன் சுமார் 40 வருஷங்களாக உடன்பாடிய எனது சகோதரி ஸ்ரீமதி முக்தாவிற்கும் இப்பெருமைகளில் பெரும் பங்கு உண்டு என் பதைத் தெரிவித்துக் கொள்கிறேன். ஸ்ரீமதி முக்தாவின் சார்பாகவும் அனைவருக்கும் எனது வந்தனங்களைத் தெரிவித்துக் கொள்கிறேன்.

ஸங்கீதம் மிகவும் தெய்வீகமான ஒரு கலை. இம்மைக்கும் மறுமைக் கும், என்றைக்குமே அதைச் சிறந்த சன்மார்க்க சாதனமாகவே நமது முன்னோர்கள் போற்றி, வளர்த்து வந்துள்ளனர். பக்தி அதன் ஜீவநாடி.

''ஸங்கீத ஞானமு'' என்ற தன்யாசி ராகக் க்ருதியில் ஸ்ரீ தியாகப் பிரும்மம் இந்த விவரங்களை நமக்கு அருளியிருக்கிறார். சங்கீதத் தைப் பற்றி அவர் கூறாத அபிப்பிராயங்களே இல்லை எனலாம். சங்கீத அப்யாச முறைகள், ஆச்ரயிக்க வேண்டிய வழி, துறைகள் யாவும் அவர் கூறியுள்ளார். ''நாதோபாஸன'', ''நாதஸுதாரஸ'', ''ஸொக ஸுகா ம்ருதங்க தாளமு'', ''கத்தனு வாரிகி'', ''ஸ்வரராக ஸுதா ரஸ'' போன்ற அநேக க்ருதிகள் இதற்குச் சான்றாக விளங்குகின்றன. அவைகளையெல்லாம் பொருள் உணர்ந்து செயல்பட்டால் அதுவே சங்கீத கலைக்கும், வாழ்க்கைக்கும், எந்த நாளிலும் எந்தவிதக் குறையும் இல்லாது வைக்கும் என்பதில் எள் அளவும் ஐயமில்லை !

''பாவ'' சங்கீதம் என்றால் அர்த்த பாவம் உணர்ந்து உண்டான வழிமுறைகளுடன் பாடுவது என்பதுதான்.

சங்கீத ஞானம் என்பது எளிதில் எல்லோருக்கும் கிடைப்பது அல்ல! ஒரு பிறவியில் அடையும் சொத்தும் அல்ல ! பூர்வ ஜன்ம வாசனை, குடும்ப பாரம்பரியம் அல்லது குரு பாரம்பரியம், உயர்ந்ததையே கேட் கும் ஒரு கேள்வி ஞானம், நல்லது—கெட்டது புரிந்து கொள்ளும் ஒரு வரப் பிரசாதமான தெளிவு, முன்னோர்கள் சென்றுள்ள வழித் துறை களைப் பற்றிய ஒரு நல்ல அறிவு, இவைகளின் அடிப்படையில் கலைக்கு தன் வாழ்நாட்களை அர்ப்பணிக்கும் இடையறாத உழைப்பு – இவை அனைத்தும் சேர்ந்த குண விசேஷங்களே இசைக்கலைக்கு இன்றியமையா தனவாகும் !

மேற்கூறிய இந்த குண விசேஷங்கள், முக்கியமாக இசையையே வாழ்க்கையாகக் கொண்டுள்ள அல்லது வாழ்க்கைக்கு இசைதான் வழி

என்று ஏற்றுக்கொண்டுள்ள கலைஞர்களுக்கு அத்தியாவசியமானவை களாகவும், ஒரு சில குண விசேஷங்கள், ரசிகர்களுக்கும் தேவையான வைகளாகவும் கூறலாம்.

இன்றைய சூழ்நிலைகளில் இந்த தெய்வீக இசைக் கலையானது இசைக் கலைஞர்கள், ரசிகர்கள், இசை வளர்க்கும் ஸ்தாபனத்தார்கள் ஆகியவர்களது பொறுப்பில் உள்ளது.

இசைக் கலைஞர்கள், இக்கலைக்காகவே தங்கள் வாழ்நாட்களை அர்ப் பணிக்கும் உணர்வுடன் செயல்படுவது மிகவும் சிலாக்கியமானது,

''ரசிகர்கள் விரும்புகிருர்கள்'', ''ஜனரஞ்சகம்'' என்றெல்லாம் சொல்லி, பொதுமக்கள் பெயரிலேயே முழுப் பழியையும் சுமத்தி, தரம் குறைந்து பாடுவதைப் பற்றி ஒரு சில வார்த்தைகள்.

தான் தேர்ந்தெடுக்கும் ''பாணி'', அதில் தன்னுடைய முழுமுயற்சி இடையருத தன்னம்பிக்கையுடன் கூடிய உழைப்பு, தானே ரசிக்கும் அளவு உள்ள ஒரு ஈடுபாடு, இவைகள் இருந்தால் நிச்சயம் அவை பொதுமக்களை இசைக்கச் செய்யும் என்பதில் ஐயமில்லை.

அவரவர், தங்கள் சாரீர வசதி, ருசி, இவற்றுக்குத் தக்கபடி ஒரு ''பாணி''யைத் தேர்ந்தெடுத்து—அல்லது தனக்கென்று ஒரு ''பாணி'' யை உருவாக்கி—அதில் முழு கவனத்துடன் முழு ஈடுபாடுடன் உழைத் தால் ஒரு உன்னத ஸ்தானத்தை அடையலாம் என்பதில் சந்தேகம் இல்லை.

இந்த வழியில் கொஞ்சம், அந்த வழியில் கொஞ்சம் என்று கலந்து குழப்பமடைவதோ—ரசிகர்கள், இவ்வாறெல்லாம் இருத்தால்தான் ரசிப் பார்கள் என்று எண்ணி ஏதேதோ செய்வதோ சரியல்ல, நல்லதல்ல !

பெரியோர்கள் பார்த்துள்ள, அவர்களே ஸ்வர சாகித்திய அமைப்பு கள் செய்து தந்துள்ள, ''ஸ்வர ஜதிகள்'', வர்ணங்களுக்கு, தாங்கள் வேறுகல்பனு ஸ்வரங்கள் பாடுவதோ—ராகபாவமும், அதன் ஜீவனும் உள்ள ''பதம்'', 'ஜாவளி''களுக்குத் தாங்கள் வேறு ராகம் பாடுவதோ- சந்த அழகுடன், லய மிடுக்குடன் உள்ள ''திருப்புகழுக்குத்'', தாங்கள் புதிய மெட்டுகள் அமைத்துப்பாடுவதோ—சரியல்ல, உசிதமல்ல என்பது என் அபிப்பிராயம்.

பெரியோர்கள் செய்துள்ள இசை வடிவங்களைப் பாட விரும்பினல், அவைகளை நம் அபிப்பிராயப்படி—நமது சௌகரியப்படி மாற்றி, திருத்தி பாடுவது நியாயம் அல்ல !

ராக பாவங்களுக்கும், லய ஞானத்திற்கும், ஸாகித்திய ஞானத்திற்கும், அழகு உணர்ச்சிகளுக்கும், கவிதைச் சிறப்பிற்கும், ராக பாவங்களை வெளியிடும் உயர்ந்த கலை நுணுக்கங்களுக்கும், சாஸ்திரீய இசை வழிகளுக்கும்—மும்மூர்த்திகளின் கிருதிகளும், மற்றும் பல பெரியோர்களின் இசை வடிவங்களும் எவ்வளவு உயர்ந்த நிலையில் இருந்து வழிகாட்டிகளாக விளங்குகின்றன என்பது நன்கு உணர்ந்தவர்களுக்குப் புரியும்.

இசைக் கலைஞர்களின் முன்னேற்றத்திற்கு இவை எவ்வளவு உதவி செய்கின்றன என்பதைச் சொல்லத் தேவையில்லை. தவிர, ''சமஸ்கிருதம்'', ''தெலுங்கு'', போன்ற பாஷைகளிலும் ஓரளவு நல்ல ''பாஷாஞானமும்'' அத்தியாவசியமானது என்பது என் அபிப்பிராயம்.

''பதம்'', ''ஜாவளிகள்'' பற்றி ஒரு சில வார்த்தைகள் :

''பதங்கள்'' மிக உயர்ந்த நிலையில் உள்ள ராகங்களின் ஜீவகளை மிகுந்த ''பாவம்'' ததும்பும் படைப்புகள், ஆழ்ந்த உணர்வுகளை அடிப்படையாகக் கொண்டவை. ''ஜீவாத்ம'', ''பரமாத்ம'' தத்துவங்களை உள்ளர்த்தங்களாக, உணர்ச்சி பூர்வமாக விளக்குபவை. விளம்ப காலங்களில் பாடப்படும் இந்த இசை வடிவங்களில், வார்த்தைகளுக்கு இடையில் இயல்பாக உள்ள இடைவெளி கார்வைகளும், இனிய கமகங்களும் ராகபாவங்களையும், ரஸானுபவங்களையும், அர்த்தபுஷ்டியுடன் வெளிப்படுத்த ஹேதுவாக இருப்பவை. இதற்கு நல்ல துல்லியமான, உச்ச ஸ்தாயியிலும் நல்ல ஆற்றல் உள்ள, வளைந்து கொடுக்கும் சாரீர சம்பத்து தேவைப்படும். அனேக சந்தர்ப்பங்களில், அனுபல்லவியிலிருந்து ஆரம்பித்து பாடப்படும் பதங்களில், ஆரம்ப அபிப்பிராயமே பல்லவியாகப் பரிணமிக்கிறது! இவை, ''கர்ண பாரம்பரிய''மாக வர வேண்டியவையே தவிர ஏடுகளின் உதவியால் இவைகளை அறிய முடியாது; அடையவும் முடியாது !

கச்சேரியின் பிற்பகுதிகளில் இவை பெரும்பாலும் பாடப்படுவதன் காரணம்—சாரீரம் தல்ல சூடு பிடித்திருக்க வேண்டும்: மனமும் ஒருமுகப்பட்ட திலையில் ஈடுபாடுடன் இருக்கவேண்டும் என்பதே.

கடினமான ''லய வேலைப்பாடுகள்'' ''கணக்கு வழக்கு''களுடன் பாடப்படும் ''பல்லவி''களுக்குப் பிறகு ''பதம்'', ''ஜாவளி''கள் பாடுவது மிகவும் சிரமமாக இருக்கும். சாரீரமும், சரீரமும் களைப்படைந்த நிலையில் ''பதம்'', ''ஜாவளிகள்'' பாடுவது மிகவும் கடினமானதாகும்.

''ஜாவளிகள்'', கொஞ்சம் மனோரஞ்சகமானவை. அதன் அபிப் ராயங்களும் எளியவைதாம். எனினும், இசையின் தரத்தில் எந்த விதத்திலும் இளைத்தவை அல்ல! தர்மபுரி சுப்பராயர், பட்டணம் சுப்ர மண்ய அய்யர், பட்டாபிராமய்யா, திருப்பதி நாராயண ஸ்வாமி ஆகி யோரது படைப்புக்கள், இசை உலகிற்கு ஈடு இணையற்ற பொக்கிஷங் களாகும்.

பெண்கள் பாடுவதைப் பற்றி ஒரு சில வார்த்தைகள் :

இசைக் கலைக்கும், பெண்களுக்கும் எவ்வளவு பொருத்தமும், பொறுப்பும் உண்டு என்பதை நான் சொல்லத் தேவையில்லை. நமது கலைகளுக்கெல்லாம் தெய்வமே பெண்தான்! ச்யாமா சாஸ்திரிகளும், தீக்ஷிதரும், ஏன் தியாகப்ரும்மமும் கூட அம்பாளை இசை வடிவமாக வர்ணித்து வழங்கியுள்ள கிருதிகள் ஏராளம். நமது ராகங்களில், பெரும் பாலானவை, ''கல்யாணி'', ''கனகாங்கி'', ''ரத்னங்கி'' இப்படிப்பல பெண்கள் பெயர்களையே கொண்டுள்ளன. ஆகவே, இக்கலையைப் பொருத்த வரையில் பெண்களுக்கான பெருமைகளுக்கும், பொறுப்புக் களுக்கும் அதிக சம்பந்தம் உண்டு என்பதை நான் சொல்லத் தேவை யில்லை என நினைக்கிறேன். பெருமைக்கும், பொருப்புக்கும் மட்டுமல்ல —பொறுமைக்கும்கூட சம்பந்தம் உள்ளதாக இருக்கிறது!

உயர்ந்த சங்கீதத்தையே தொடர்ந்து கேட்டால்—அதற்கு கலை ஸ்தாபனத்தவர்களும், கலைஞர்களும் முழு நம்பிக்கையுடன் முயற்சி செய் தால்—ரசிகர்கள் நன்கு கேட்பார்கள் என்பதே என் அபிப்ராயம்.

இப்போது நல்ல கர்நாடக சங்கீதக்கச்சேரிகள் பெரும்பாலும் சபைகளின் ஆதரவில்-அதுவும்கூட வரவர அபூர்வமாகத் தான் கேட்கப் படுகின்றன. அதற்கு டிக்கட்டும் உண்டு. முன்பெல்லாம் கோவில் களிலும் விசேஷ காலங்களிலும், தனிப்பட்ட சில உற்சவங்களிலும் பொதுமக்கள் பணச்செலவு இல்லாமல் கர்நாடக இசையில், தங்கள் ரசனையை வளர்த்துக்கொள்ள வாய்ப்புக்கள் நிறைய இருந்தன. இப் போது இக்கலை நடுத்தர மக்களின்கைக்கு எட்டாமல் போய்க் கொண் டிருக்கிறது. திருப்பத் திரும்பக் கேட்டால்தான் இக் கலையில் நல்ல ருசி தட்டுமே தவிர, ஓரிரு முறைகளில் கவர்ச்சியை உண்டாக்குவதல்ல கர்நாடக சங்கீதத்தின் லட்சியம்! ஆன்மீக உயர்வுக்கு உரிய உயர்ந்த சாதனம் இது என்பதை மறந்து விடக்கூடாது.

இந்தச் சந்தர்ப்பத்தில் நடைமுறை சாத்தியமாக ஒரு யோசனையைக் கூற விரும்புகிறேன்.

கலை வளர்க்கும் எவ்வளவோ ஸ்தாபனங்களும், அரசாங்கத்தாரும் ஏதேதோ விதங்களில் இக்கலை வளர்ச்சிக்காகப் பெரிதும் பாடுபட்ட போதிலும் இன்னும் பூர்ண பலன் அடையாத காரணம்—இந்த

உயர்ந்த, தெய்வீக கலையானது பாமர மக்களைத் தற்போது அடைய முடியாமல் இருப்பதுதான். புதிதாக, அதிகமான செலவுடன் கூடியதான திட்டத்தைப் பற்றிய ஒரு யோசனையல்ல, இப்போது நான் சொல்ல விரும்புவது.

நமது கலைகள் எல்லாம் கோவில்களை ஒட்டியே வளர்ந்தவை. ஈச்வரனுக்கே அர்ப்பணமாக ஆக்கப்படவேண்டியவை! நமது தமிழகத்தில் மட்டும் 51,833 கோவில்கள் உள்ளன என்று சில புள்ளி விவரங்கள் மூலமாக அறிந்தேன். அவற்றில் அறநிலைய இலாகாவின் கட்டுப்பாட்டில் சுமார் 23,358 கோவில்கள் உள்ளன. ஆண்டு ஒன்றுக்கு ரூபாய் 1 லட்சத்திற்கும் மேல் வருமானம் உள்ள கோவில்கள் மட்டும் 119 உள்ளன! 13 ஆயிரம் கோயில்களில் ரூபாய் 1000 வரை வருஷ வருமானம் உள்ளது. ஆகவே, சுமார் 2 1/2 கோடி ரூபாய் வரை கோவில்கள் மூலமாக வருவாய் வருவதில் கர்நாடக சங்கீதத்திற்கு என்று—கர்நாடக சங்கீதத்திற்கே என்று தங்கள் வாழ்க்கையை அர்ப்பணமாக்கித் தொழிலாகக் கொண்டுள்ள கலைஞர்களின் நிகழ்ச்சிகளுக்காக என்று—ஒதுக்கினல், கலைஞர்களுக்கும் நல்லது, கலைக்கும் சேவை செய்த புண்ணியம் உண்டு.

தவிர, கலைஞர்கள், ரசிகர்கள், ஸ்தாபனத்தவர் இவர்கள் யாவரும் கலைஞர்களில் நல்ல யோக்யதையும், உழைப்பும் உள்ளவர்களுக்குத் தான் ஆதரவு அளிப்பது என்பதையே முக்கியமாகக்கொண்டால் மிகவும் நலம் பயக்கும். கலைஞர்களிடை தன்மானத்துடன் தங்கள் கலைத்திறனை அபிவிருத்தி செய்து கொள்ளும் நோக்கமும் வளரும்.

''ஈச்வரனே நாத வடிவில் இருக்கின்றார்!'', ''பிரபஞ்சமே நாத மயமாக உள்ளது,'' ''கிரகங்களின் காலப் பிரமாணம் பிசகாத லய சுத்தமான இயக்கங்களிலேயே இசை பிறக்கிறது'' என்றெல்லாம் பெரியோர்களும் அறிஞர்களும் முடிவாகக் கூறுகிறார்கள். வேதகால ரிஷிகள் முதல் ஷேக்ஸ்பியர் வரை இதே அபிப்ராயங்களை ஆணித்தரமாகக் கூறுவதாகவும், விஞ்ஞானிகளும் இதன் உண்மையை உணர்வதாகவும், பல படித்த பெரியோர்கள் சொல்லக் கேட்டிருக்கிறேன். ஆகவே, எங்கும் தெய்வீகமான நாதம் ஒலித்தால் நாட்டில் சுபிட்சம் தாண்டவமாடும் அவல ஒலிகள் எங்கு திரும்பினலும் ஒலித்தால் பசி, பிணி, துன்பங்கள் தான் நின்று நிலவும்.

தேச சுபிக்ஷத்திற்கும், மக்களின் ஆன்மீக உயர்விற்கும், எங்கும் ஸுஸ்வரமான சங்கீதம் ஒலித்து, தேசமும் மக்களும் நலம் பெற்று வாழ உலக நாடுகள் அனைத்திற்கும் நம் நாடு வழிகாட்டியாக விளங்க வேண்டும் என்றும் எல்லாம்வல்ல இறைவனைப் பிரார்த்தித்துக் கொண்டு எனது உரையை முடித்துக் கொள்கிறேன்.

எல்லோருக்கும் நமஸ்காரம்.

Conference Souvenir

The Souvenir of the Fiftieth Conference, which was brought out on the opening day, carried the annotated programmes of the whole Conference and the concerts, the usual illustrated supplement and an account of the Academy and its activities. In addition, it also carried the following articles :

'Hour of Jubilation' by Sri. K. Chandrasekharan; Glimpses of Carnatic Music—Half A Century by Sri M. S. Ramaswami; The Four Faces of the Music Academy by Dr. Harold S. Powers; Ghana, Naya and Desya Ragas by Dr. S. Sita; The Music Academy, Madras : Some Reminiscences by Sri K. V. Subba Rao; The Chhandas of the Tiruppugazh of Arunagirinatha by Sri K. C. Tyagarajan; and special appreciations of the Music Academy's services by Sri. M. Anantanarayanan, Prof. Barbara B. Smith, Sri K. P. S. Menon, Dr. V.K. Narayana Menon, Dr. Robert L. Simon, Dr. P.V. Rajamannar, Dr. Willard Rhodes, Sri T. V. Ramanujam, Mr. David B. Reck, Dr. Shigeo Kishibe and Mr. James A. Rubin.

Agenda of the Conference

I The President's Special Recitals :

(1) Rare Kritis, Padas and Javalis

(2) Veena

II Ragas—Talks & Demonstrations :

(1) Dr. Nijenhuis, Holland—Ragas of Somanatha

(2) Dr. S. Ramanathan, Mudurai University—Senjurutti and Sindhu Bhairavi

(3) Prof. V.V. Sathagopan, Delhi—Understanding Srutis — The practical way through Ragas

(4) Sri B. Rajanikanta Rao, Bangalore—(1) Andhri Jati, the seedling of Kalyani raga. (2) The importance of consonance (Samvaditva) in Ancient Indian Music

(5) Prof. P. S. Varadachari, Annamalai University —The Variation of Frequency of the same Svara in different contexts and in different Ragas. (With graphic illustrations)

(6) Vidvan T. V. Gopalakrishnan—Morning Ragas in Karnatic and Hindustani

(7) Mrs. Leela Omchery, Delhi University—Mela System in the Sangita Chandrika of the late Athoor Krishna Pisharoti

III Sahityas :

(1) Vidvans Nedunuri Sri Krishnamurthy, & S. R. Janakiraman, S. V. University, Tirupati —Annamacharya's Compositions

(2) Embar Vijayaraghavachariar—Life and Kirtans of Venkatadri Swamigal.

(3) Sri M. A. Narasimhachar, Bangalore, Smt. Rajalakshmi Santhanam & others—Compositions of Walajapet Venkataramana Bhagavatar

(4) Dr. T. S. Ramakrishnan—Compositions of Kumara Eddappa Maharaja

(5) Chidambaram Sri Rajaraman—Chidambaram Subramania Pillai's Compositions

(6) Vidvan Titte Krishna Iyengar, Mysore—His own Kannada Songs

(7) K. V. Narayanaswami—Three pieces with Jatis in Svati Tirunal's Navaratri Kritis

IV **Papers & Lecture-Demonstrations :**

(1) Dr. S. Sita, University of Madras—Music and Dance under King Vijayaraghava Nayak of Tanjore

(2) Sri T. G. Ananthasubramaniam, Tirupati—Music in Agama Works.

(3) Sri K. R. Ananthanarayanan, Delhi—On to a Machine Algorithm for music composition

(4) Mrs. Gomati Viswanathan, Delhi University—Prabandhas in Karnatic Music

(5) Dr. (Mrs.) Kapila Vatsyayan, Delhi—Gita Govinda in the Music and Dance traditions of Orissa and Manipur

(6) Prof. R. C. Mehta, M. S. University, Baroda—Bharata's Rasa Theory and E. H. Anslick's Conception of the Beautiful in Music

(7) Sri K. V. Srikantan—Individualism in Music

(8) Vidvan K. C. Thiagarajan—Musical Pillars in South Indian Temples

(9) Mrs. Aparna Chakravarthi, Calcutta—Comparative Stndy of Hindustani and Karnatic

(10) Aripirala Satyanarayanamurti—Kshetrayya Padas

(11) S. R. Janakiraman—The significance of the division into Pallavi, Anupallavi and Charanam

V Instruments :

(1) Dr. S. Ramanathan, Madurai University—Bharata's Chala Vina and Dhruva Vina

(2) Vidvan Pichumani—Veena and Kampa of Svaras

(3) Vidvan Nori Nagabhushanam Pantulu, Hyderabad—Yantra Gatra Gana

(4) Sri S. R. Balasubramanian, Sirugamani—His hand-made Violin

(5) Dr. V. Ranganayaki—Somanatha's Rudra Vina

(6) Sri L. S. Rajagopalan, Trichur—Edakka of Kerala

(7) Dr. Lalmani Mishra, Banaras Hindu University—Vichitra Vina

VI Tala & Pallavi :

(1) Mayuram Bros. (S. R. D. Vaidyanathan & S. R. D. Muthukumaraswami)—Pallavi in Two Talas

(2) Vidavn K. C. Thiagarajan & Party—Laya Vadya Kutcheri

(3) Sri R. Venkatarathnam—Musical Aspects of Tala Jaatis

VII Music Education :

Initiation of discussion by Prof. V. V. Sathagopan

VIII Harikatha :

Sri V. V. Narasimhacharya, Kakinada—Development of Harikatha in Andhra

IX The Dr. V. Raghavan Shastyabdapurti Endowment Lecture

X Other Systems of Music :

(1) Dr. Frank Bennett, Yale, U. S.,—His own Compositions of Western Music based on Karnatic Forms and Ragas

(2) Mr. Ensho Yamakawa & Party, Tokyo—Japanese Koto etc.

(3) Mrs. Gayathri, Honolulu—Ornamentation in Okinawan Classical Japanese Music

(4) Mr. Tran Van Khe, Paris—Vietnamese Music

(5) Prof. Felipe M. de Leon Jr., Manila—Phliippine Music

(6) Dr. Johanna Spector, New York.

X1 Special Features :

(1) Unveiling of the portrait of the first President of the Academy, Dr. U. Rama Rao

(2) Unveiling of the bronze bust of the second President of the Academy, Sri K. V. Krishnaswami Aiyar

(3) Celebration of the Centenary of Tiger Varadachariar and Muthiah Bhahavatar and the Teachers' College of Music Principals' Day

(4) Opening of the Prof. P. Sambamoothy's Library acquired by the Academy

THE FIRST DAY

18th December 1976

The Experts' Committee of the Golden Jubilee Session of the Music Academy's Conference opened this morning at the premises of the Music Academy with Smt. T. Brinda, President of the Conference, in the Chair.

SĀMA GĀNA

The proceedings opened with the recital of *Sāma Gāna*. Dr. V Raghavan explained that it was appropriate that the academic session of the Conference began with the *Sāman* chants which represented the oldest form of the Indian music. He said that among the numerous schools of *Sāman* music, there were current today, the *Kauthuma*, the *Jaiminīya* and and *Raanayanīya*. He requested Mayuram Sri Ramanatha Dikshitar, an outstanding *Sāma Veda* scholar, of the *Kauthuma* school, his son Pattabirama Dikshitar and Sri Ekamra Dikshitar to give their recital of select *Sāman* hymns. Sri Ramanatha Dikshitar, an expert in *Sāma Veda*, had produced a compendium relating to *Sāma Veda* in a book called *Sāmaveda Sarvasva*, explained the nature of *Sāman*-singing and *Sāman svaras* and gave examples of *Sāmans* taking 3, 4, 5, 6 and rarely 7 notes. He referred to the three components of *Sāman*-singing, the text called the *Aarchika*, the *Stōbhas* consisting of meaningless sylables used for ek!ng out the melody and the *Svaras* of the actual singing. The reciters ended their receital with the *Setu Saman* embodying high moral ideas and was of high benedictory significance.

Compositions of Kumara Eddappa Maharajah of Ettayapuram

Dr. Raghavan requested Dr. T.S.Ramakrishnan, member of the Experts' Committee of the Academy, to give his talk and demonstration on the compositions of Kumāra Eddappa Mahārajah of Ettayāpuram. Dr. Ramakrishnan said that Kumāra Eddappa was the son of Venkatéswara Eddappa and became ruler in 1839. His marriage in 1835 was attended by the great composer, Muthuswāmi Dīkshitar who was on his second visit to Ettayāpuram. Kumāra Eddappa was a precocious person and under the training of Baluswāmi Dīkshitar, brother of Muthuswāmi Dīkshitar, he became

proficient in music. He was also responsible for Baluswāmi Dīkshitar taking Subbarāma Dīkshitar, his daugher's son, as his adopted son. He was a munificent patron and a galaxy of musicians and Tamil and Sanskrit scholars adorned his court. His compositions included *kritis*, *slōkas* and *chūrnikas* and bore the mark of God Kārtikéya of Kazhugu Malai, his family deity. His *Sāhityas* on Kartikéya and other deities were all in Sanskrit and exemplified the Dīkshitar school and style and in some early publications of the Tacchūr Brothers they have even been mistaken for Dīkshitar's songs. Baluswāmy Dīkshitar had added *Chittasvaras* to some of them. 13 kritis of his were printed by Subbarāma Dīkshitar in his *Sampradāya Pradarsini* and except for the piece in *Todi*, *Gajavadana*, the rest were not in vogue. Assisted by his two daughters, Smts. S.R. Kesari and S.R. Mangalam, the speaker then gave a demonstration of five pieces of Kumāra Eddappa Mahārājah —*Ashtangayoga Prabhāva—Sankarābharanam, Nityānanda Kārtikéya—Asāveri*; *Sārasadala nétra—Athāna*; *Karunākaramadhura—Mukhāri* and *Karunārasalahari—Yerukalakambhōji*, all set in *Adi Tala*.

Dr. U. RAMA RAO

This was followed by the unveiling of the portrait of the first President of the Academy (1928-35) Dr. U. Rama Rao. The Golden Jubilee was availed of by the Academy to have an oil-painting done by the well-known artist, Sri Ramgopal. Sri. S. Rajam, President of the Academy was in the Chair. Welcoming Dr. Gopala Reddi and invitees, Dr. Raghavan referred to the work of the Academy during first few years of its origin when Dr. U. Rama Rao was its President when the different lines of the Academy, the College, the Journal and the publications had already been started and the help he gave for running the Academy in his own building called the Gāna Mandir' in Thambu Chetty Street. Dr. B. Gopala Reddi after unveiling the portrait, paid a tribute to the work of the Academy. He recalled the days when Dr. Rama Rao, a leading Congressman of those days, was the President of the Upper House and he himself, a Minister in the first Congress Government in Madras. They had all known in those days of the several public causes to which Dr. Rama Rao made his contribution, the founding and organising the work of the Music Acadcmy being among them. He referred to the

great part played by South India in the revival and maintenance of the arts and referred to Madras as the national capital. While it was necessary to maintain the ancient heritage, it behoved us all also to take note of the current times and evolve a synthesis of the old and the new. Mr. Basheer Ahmed Sayeed, Vice-President of the Academy, who has been associated with the Academy's work from its inception, referred to the role which Dr. Rama Rao played in those days in the public affairs of the City. He mentioned particularly how he kept his medical services readily available for Congress volunteers who were beaten up and injured by the police during the Freedom struggle in Madras. Dr. Raghavan introduced the artist Mr. Ramgopal, who had done the oil-painting of Dr. Rama Rao and thanked Mr. Basheer Ahmed Sayeed for his participation in the function.

THE SECOND DAY

19th December 1976

At today's sitting of the Experts' Committee of the 50th Annual (Golden Jubilee) Conference of the Music Academy with Smt. T. Brinda in the Chair, there was a recital of Tevaram hymns by Lalgudi Sri Swaminathan of Kapalisvarar Temple. His recital included Gnanasambandar's Padikam on the Kapaliswarar shrine.

MUSIC, AGAMAS AND TEMPLES

Dr. V. Raghavan referred to the *Agamās*, both Saiva and Vaishnava, which dealt with the worship in temples and the conduct of the daily and seasonal celebrations and which included rare information on music, instruments and dances appropriate to the different events. He asked Sri T. G. Ananarsubrahmanian of the Central Institute, Tirupati, to read his paper on Music in Agama Works. According to the *Agamas*, one of the mandapas in a temple is called the *Nrttta Mandapa*, where music and dance services were held. At the time off offering Bali at the different cardinal points to the guardians of the quarters, specific *Ragas Tālas* and dances were mentioned. Similarly at the time of hoisting the flag for the festival and during processions of the deities and the different parts of the day when regular services were offered in the temples *Kavuttuam*, and *Navasandhi* dances of the temple were rendered. Different

deities have different *Ragas*, *Talas* and dances mentioned in the *Agamas*. There were some rare names one could come across in this connection. The speaker described in detail the *Ragas* and *Hasta Mudras* mentioned as appropriate to the different deities.

SRI K. V. KRISHNASWAMY AIYAR

The Academy held an important function at which the bronze bust of Sri K. V. Krishnaswamy Aiyar, made by the artist Kalasagaram Rajagopal, was unveiled by Dr. P. V. Rajamannar, former Chief Justice of Madras and the first President of the Sangeet Natak Akademi. There was a large attendance which included some of the old office-bearers of the Acanemy who had been associated with Sri K. V. Krishnaswamy Aiyar. The president of the Academy, Sri T. S. Rajam, presided. Dr. Raghavan, in welcoming the audience, guests and the invitees, referred to the long presidentship of Sri. K. V. Krishnaswamy Aiyar from 1935–65 as the period of the full growth of the Academy on the side of performances and on the side of academic activities. He mentioned the untiring efforts of Sri K. V. Krishnaswamy Aiyar for collecting funds for the Academy, the efficient manner in which he looked after its administration, the strictness with which the concerts were conducted, and the way in which he picked capable workers, whom he trusted and entrusted with the different activities of the Academy. The Music Academy was only one of the several educational and cultural organisations with which he was closely connected during his time. In Dr. Rajamannar, he said, they had a distinguished scholar and patron of music and dance and his contributions when he was the chairman for a long time of the Central Sangeet Nataka Akademi, were a great help to the work of the Academy.

Dr. Rajamannar unveiled the bust of Sri K. V. Krlshnaswamy Aiyar and spoke on Sri Aiyar, as a lawyer, a public worker and the architect of the growth and development of the Academy during a period of three decades. He mentioned the qualities of Sri Aiyar as an advocate and as an educationalist connected with the Syndicates of the Madras University and the P. S. High School, his services to the Advocates' Association, his lectures to law apprentices on professional conduct, his chairmanship of the Tamil Lexicon of the University of Madras, his founding and development of the Library

movement and the Madras Library Association and the Library Science Course in the University of Madras and above all his unstinted attention and persevering efforts for moulding the Music Academy and putting it on a firm basis.

Sri K, Chandrasekharan, member of the Executive Committee of the Music Academy, who was closely associated with Sri Krishnaswamy Aiyar both inside and outside the Academy, recalled the many ways in which Sri Krishnaswamy Aiyar's efficiency, industry and capacity to organise manifested themselves. He described him as a *Dhīra* who rested not till the objective was realised. Mentioning several instances in this connection, the speaker referred to the high ethical standards he maintained in the conduct of the public institutions in his charge. The unveiling of the bust during the Golden Jubilee of the Conference, some time after Sri Krishnaswamy Aiyar's demise, showed that the office-bearers of the Academy were still cherishing the tradition and legacy of the long Presidentship of Sri Aiyar. Sangita Kalanidhi Sammangudi Sri Srinivasa Iyer recalled similarly many instances of the efficiency and the strict discipline which Sri K.V. Krishnasamy Aiyar enforced both in the adminstration and in concerts performed in the Academy. He referred to the growth of the Academy in his regime and recalled the fillip he gave to his own progress. Sri Srinivasa Iyer referred to the Music Academy as a unique institution for music and appealed to all musicians to cooperate and contribute more to its work and progress.

Sri T.V. Rajagopalan, Secretary, announced the donations which had been received for the erection of the bust of Sri K.V. Krishnaswamy Aiyar. Although the Academy could have put up a bust from its own funds, it was felt that the whole body of the members of the Academy should be associated with the bust; they had therefore appealed to the members and the response showed the great regard they had for Sri Aiyar.

Dr. Raghavan earlier introduced the distinguished sculptor Sri Kalasagaram Rajagopal who had made the bust, who had also been entrusted with the work of a statue of Rajaji and the panels of his participation in the Satyagraha campaign, to be set up in Delhi. Dr. Raghavan thanked Dr. Rajamannar, Sri Rajagopal, the architect, Sri C.R. Narayana Rao, the donors, the members anp invitees for making the function a success.

THE THIRD DAY

20th December, 1976.

When the Experts' Committee of the 50th (Golden Jubilee) Conference of the Music Academy, Madras met this morning with the President Smt. T. Brinda in the Chair, Sri M. N. Venkatavaradan sang some psalms from Divya Prabandham.

INDIVIDUALISM IN MUSIC

Sri K. V. Srikantan then read a paper in Tamil on Individualism in Carnatic Music. The element of individualism is essential in any field of art and much more so in music. It comprised two things, one an element of freedom for oneself and another, the doing of something others were not doing, whereby one carved for himself a specific place among artistes. The speaker explained and illustrated his point with reference to every aspect of a singer starting with his voice.

MUSICAL PILLARS

Dr. Raghavan mentioned the next subject, viz., the so-called musical pillars in a few South Indian temples on which the late Prof. Sambamoorthy had written an article in the HINDU dated August 6th, 1939. Sri K. C. Thyagarajan had prepared a feature on these mnsical pillars in our temples and Dr. Raghavan requested him to speak and play the tape-recordings he had prepared. Sri Thyagarajan said that the *silpis* who built South Indian Temples had selected stones from which musical sounds emanated and used them in different ways in the temples, including the pillars. He mentioned the temples at Dadikkombu, Madurai, Azhagarkoil, Tirunelveli, Alwar-Tirunagari, Suchindram and Trivandrum where such pillars were found with clusters of slender columns. Playing on these stone pillars together with some musical instruments, they could compose musical picces. With the co-operation of the All India Radio, Sri Thyagrajan had gone with a team of instrumentalists and utilised the sounds of these pillars for creating eight compositions all of which he illustrated with the aid of tapes. He also showed what particular *svara* came from each of the columns in these pillars. It was not possible to expect *Gamakas* from these stones and the sounds only

roughly corresponded to some *Svarasthanas*. One group of illustrations was based on five notes, some on four and some gave three, corresponding to or echoing *Kharaharapriyā, Dhenuka*, *Sāman*-chanting and *Subhapantuvarali*. Thanking Sri Thyagarajan for his interesting feature, Dr. Raghavan referred to the paper called 'Piano in Stone' by the late archaelogist, Sri T.N. Aravamudan in Volume 14 of the Journal of the Music Academy, pages 109 to 116, where the Music-pillars in the temple of Nellayappar in Tirunelveli and the one at Alwar Tirunagari, were dealt with drawings. Dr. Raghavan said that he was of the view that these pillars,which emitted musical sounds, were not used in any music or dance rituals in the temples. These were just architectural curiosities. These stones had some peculiar geological qualities and the *silpis* who used stones for the temple work used some of these stones giving out musical notes for pillars etc. to show their skill.

COMPUTER ANALYSIS OF RAGAS AND COMPOSITIONS

Dr. Raghavan requested Sri K.R. Ananthanarayanan of the Computer Centre of the Indian Airlines, New Delhi, to present his paper, illustrated with slides and tape recordings, on the subject of ' A Computer Probe into Carnatic Music'. He had already spoken on this subject at the Indian Computer Society meeting. The aim of his study was to show how by analysing a particular *Rāga* and several compositions in the same *Rāga*, they could arrive at, through he computer, groups of 2, 3, and 4 *Svaras* which could form, so to say, the 'building blocks' for *Rāga* elaboration as well as for fresh compositions which could be made by different kinds and arrangements of the same *svara groups*. To begin with he explained how this work should be done on the computer and also the structure of Karnatic Music as based on the *Melas, svaras* and *Srutis* and the concept of consonance and dissonance and the formation of *Moorchanas*. He took up for his llustration the *Raga Sankarābharanam* (29th Méla) and showed through charts the svara groups derived by him. He showed how these groups diffeced from similar groups of *svaras* for *Kalyāni* (65th Mela) although the difference of the two was only in *Ma*. The difference of Svara-grouping differed in the two *Rāgas*. In the course of his talk, he referred to Computer Technology and the increasing use which musicologists were making of it for analytical

studies of Indian music and mentioned some Western scholars who had done similar work. He said that he had been deputed to this Conference by the Computer Section of the Indian Airlines. The paper led to some discussions. Mrs. Gayatri, of the University of Hawai, asked whether these groups were turned out according to some method or in an arbitrary manner, and whether the computer's reproduction could give a correct version of the *Raga.* Prof. R.C. Mehta of the M.S. University of Baroda observed that when there were so many ways in which various artists rendered a Raga and the compositions in the same *Rāga* also were many, how could the performance of the computer be correct or adequate. Mrs. Leela Omchery of the Delhi University asked whether the computer could generate the human voice. The speaker answered 'yes' to the first question and played a sample; to the second his reply was in the negative. Dr. V. Raghavan observed that in the matter of translating from one language to another language it was well-known that the computer turned out absurd things; and asked whether such a thing would not occur in respect of the *Rāgas* also. If the conception of the *Rāga* was not already there in the mind of informer, the result of the combinations of the *Svara*-groups would become absurd; this meant that human factor could not be eliminated and the net value or use of this analysis was not clear. The speaker explained that the work he had undertaken would have to be carried on further.

THE FOURTH DAY

21st December 1976

The proceedings of the Experts' Committee meeting of the Music Academy, Madras, began today with the recital of Tiruppavai and Tiruvempavai by Smt. Kalpagam Viswanathan.

NEW MELA SYSTEM

Dr. Raghavan said that the well-known Kerala scholar and musicologist, Aattoor Krishna Pisharoti had written in Sanskrit a new music treatise called '*Sangīta Chandrikā*' in which he had propounded many ideas of his own. Mrs. Omchery of the Delhi University, who was working on this text, read a paper on the new

Mela System propounded in this text. Mrs. Omchery said that the Mela system of Sri Krishna Pisharoti differed from that of Rāmāmātya, Sōmanātha, Ahōbala and Venkatamakhin. The author had a different conception of *Srutis* and *Svarasthānas*. According to him there were 24 *Srutis* and *Svara-sthanas* with an equal - two srutis interval, ie. equitempered. On the basis of the above, Sri Pisharoti had formulated about 90 *Melas*, having a new set of names, although using the *Katapayādi* system. He divided them into the *mukhya* (chief) and *sankirna* (mixed) and graded them as best, middling etc. He accepted Melas in which the same *Raga* took both *Ma*-s. In conclusion she said that none of the ideas of Sri Pisharoti seemed to be absolutely new because both in the papers of the Conference of the Music Academy, published in the Academy's Journal, and in other Conferences before, such ideas about *Srutis* and *Melas* had been mentioned by other scholars. In reply to Dr. S. Ramanathan's query the speaker demonstrated two melas taking 2 *Ma*-s. Dr. T.S. Ramakrishnan referred to his own paper on 120 *Melas* on the basis of three *Ma*-s presented at an earlier Conference and published in the Academy's Journals. Sri Sandhyavandanam Srinivasa Rao asked about the practical value of these *Melas* and their multiplication. Mrs. Omchery said that in Hindustani music there were several *Rāgas* taking the two *Ma*-s. In thanking Mrs. Omchery, Dr. Raghavan referred to a detailed review of the work '*Śangītachandrikā*' and its peculiar views in Volume 26 of the Journal of the Madras Music Academy.

VIJAYARĀGHAVA NAYAK

Dr. Raghavan requested Dr. Sita of the Madras University to present her Paper on Music and Dance during the time of Vijayarāghava Nayak. The period of Vijayaraghava Nayak was very important for the output of musical compositions, in Telugu particularly. The most eminent composer of this period, who visited his court was Kshetrajna, the great *Pada*-composer. There were several *Padas* of Kshetrajna mentioning Vijayarāghava's name Dr. Sita played on Veena two Kshetrajna Padas, '*Evvade*' (*Sankarābharanam*) and '*Aligite*' (*Useni*). The speaker then gave an idea of the Rāgas handled by Kshetrajna in his *Padas*. Kshetrajna had also praised the proficiency, both in Music and literature, of Vijayarāghava

Nāyak. Another composer of the time was Peddadāsari, whose Telugu composition was found in the *Sampradāyapradarsini*, '*Grahabala*' in *Devagāndhāri* on Varāha Narasimha.

The literature in Telugu and Sanskrit of this time was also noteworthy. Venkatamakhin's monumental work '*Chaturdandi Prakāsika*' was composed during this period. There was a large output of *Yakshagānas* by Telugu poets and by Vijayaraghava himself, all of which contained side-lights on music and dance. Vijayaraghava is assigned no less than 22 literary compositions besides songs.

GAVI RANGAPPA

Dr. Raghavan presented two papers of Experts' Committee Members and participants who were not able to attend the conference. Vidvan N. Chennakesaviah of Bangalore had submitted a paper on the life and work of Gavi Rangappa who was a contemporary of the great Tyagaraja. The composer came from Chaluvindala in Hindupur Taluk, Anantapur District and was a hereditary *Karnam*. He worshiped the deity Ranganatha in a cave in a nearby hill offering the Lord devotional music compositions every day. One of his sons was a Mridanga Vidvan. From his descendant Sri Chintalapalli Venkata Rao, who was a court musician of H.H. Krishnaraja Wadiyar IV of Mysore, Sri Chennakesaviah was able to collect 77 songs of this composer. Sri Chennakesaviah had prepared an edition of these songs in notation and presented it to the Music Academy for publication.

TĀLA JAATIS

Sri R. Venkataratnam B.A., (Hons.), pupil of Vidvan Tinniyam Venkatarama Iyer, who had previously presented papers on different aspects of Tālas in the Academy's Conferences, had sent a paper on " the Musical Charateristics of the Jaati". This elaborate paper dealt with the classification of *Tālas* on the basis of *aksharas*, the origin of Jaatis and the ornamental designs of the Jaatis. His analysis of the Jaatis on mathematical basis carried illustrations of charts and diagrams.

THE FIFTH DAY

22nd December 1976

When the Experts' Committee met this morning in connection with the 50th (Golden Jubilee) Conference of the Music Academy, Smt. T. Brinda presiding, there was a recital of Tirupugazh by Sri K. C. Thiagarajan accompanied by Sri Tiruvellore Parthasarathy on the Violin and Sri M. V. Udayashankar on the Mridangam. At the end of his recital, Sri Thiagarajan explained the nature of Tirupugazh compositions from the point view of the *Chandams* and their rhythmic varieties.

SVATI TIRUNAL KRITIS

Vidvan K. V. Narayanaswami gave, to the accompaniment of Vidvan Tiruparkadal Veeraraghavan on the Violin and Tiruchur Narendran on Mridangam, a recital of three *Navarātri kritis* of Sri Svati Tirunal Maharaja from his *Navarātri* series, those in which the Maharaja had introduced *Jatis*. The pieces recited by the Vidvan were: *Bhārathi māmava—Todi (Adi); Janani Māmava—Bhairavi (Misram)* and *Sarōruhāsana—Pantuvarali (Adi)*.

MUSIC OF THE BATAKS

Dr. Raghavan then introduced Mr. Arlin D. Jansen, Ethnomusicologist trained in the University of Washington at Seattle, U. S., who had been working for the past two and a half years in Northern Sumatra doing research in the music of the Batak people, specifically of the Simalungun Bataks. In his paper Mr. Jansen gave an introduction to the history and the anthropology of the Batak tribe. They were believed to be Proto-Malays who came from Vietnam. The Batak tribes were organised into clans. They used music on ceremonial occasions like marriages, deaths, pronouncements of oracles, harvest and other happy events. The main music on such occasions was of the Batak orchestra called *gondang* or *gonrang*. This group included three intruments, the *Sarunei* which was a wind instrument resembling the *Sahnai* and *Nāgasvara*, tuned drums numbering 2 to 9 and series of *Gongs* 2, 5 or 6. The *Sarunei* was found in various lengths and sizes. The speaker then described the material and the manufacture of the *Sarunei*, whose holes were equidistant and sound pattern close to the western " *do, re, mi, sol, la, ti, re*." The *Sarunei* supplied melodic elements in performances

when some songs were sung as asked for by the people at the ceremony. The drums and the rhythms were important not only for dance but also for the calling of the spirits of ancestors. Different tribes used dtfferent types of drums, their maximum number being at a funeral ceremony. The *gongs* were played with sticks. The speaker also mentioned that this music had been preserved by the older generation and among youngsters those who knew it were becoming less now. The speaker then illustrated all this with tapes which gave an idea of the music of the *Sarunei,* drums and gongs. The speaker also showed on the blackboard the notes and their progression in some of the songs according to western notation.

There were some questions on the paper. To one of the questions on the drums, the speaker replied that there was no material of the kind of *Karanai* or flour applied to the sides of the drum. Dr. Raghavan added that such a thing was not applied on the drums in any part of South-East Asia. One listener remarked that the quality of this music was 'sad' and asked if there were other kinds of music. The speaker explained that there was also music of other kinds not sorrowful and sung on occasions other than ceremonies and the so-called plaintive character did not strike the local people. He also said the the Tobas, another tribe, were rather aggressive and this quality was evidently reflected in their music. To a further question regarding the tuning of the drums, he said that they were tuned in the same manner as Indian drums. To another question the speaker replied that they did not have a drone as in Indian music. Mrs. Gayatri, Prof. Mehta, Sri K. V. Subba Rao and some others participated in the discussion. In thanking the speaker Dr. Raghavan observed that so far as the Indian influence was concerned, it was quite well-known during the great period of the *Sailendra* dynasty with its head quarters in Sumatra. Their capital Palambang was a centre of Sanskrit studies, and as in Java and Bali, in Sumatra too the influence covered literature, dance, temples etc. One of the music scales of the Sailendra period bearing the name of this royal dynasty is held to have been of Indian origin. While work had been done on the music of Java and Bali, research on the music of Sumatra remained to be done and Dr. Raghavan hoped that Mr. Jansen would carry on his work further and bring his findings to the future Conferences of the Academy.

THE SIXTH DAY

23rd December 1976

The proceedings of the Experts' Committee of the 50th (Golden Jubilee) Conference of the Music Academy, Madras began this morning with a recital of Tiruvachakam by Vidvan Sri V. Somasundaram accompanied by Sri Kovai Balu on Flute.

CHIDAMBARAM SUBRAMANIA PILLAI'S COMPOSITIONS

Sri Embar Vijayaraghavachariar introduced Chidambaram Sri Rajaraman, son of Sri Subrahmanya Pillai, who was the son of Sabhapati Pillai. They belonged to a family of traditional Nattuvanars who had trained many dancers. Sri Subrahmanya Pillai had studied Sanskrit and was a co-student with Chidambaram Sri Rangachariar, the speaker's father. Sri Rajaraman himself was a qualified musician having last been the Principal, Government Music College at Tiruvayyaru. Accompanied by Smt. Lalita Raghavan on the Violin and Madurai N. Krishna Iyengar on the Mridangam, Sri Rajaraman presented some of the Sanskrit compositions of his father: A *Varnam* in *Begada* on Devi and *kritis* in *Raga Vilasini* on Subrahmanya and in *Sankarabharanam* and *Vachaspati* on Devi. The recital concluded with a composition of Sri Rajaraman in *Manirangu* on Lord Nataraja. Thanking him, Embar Vijayaraghavachariar said that the compositions were in correct and elegant Sanskrit with all requisite features of a *kriti* like *Prasa*, *Śvara*, *Jati* etc.

LAYA VADYA KACHERI

Vidvan Sri K. C. Thiagarajan presented a *Laya Vadya Kacheri* designed by him with five Mridangas and a Dolak. The drums were tuned to the notes of *Mohana Raga* and a *Pallavi* had been set in that Raga, in one *Kalai Chowkam* starting in *Sama*. The President, Smt. T. Brinda, remarked that when the percussionists did their *Tani avartanam* in the regular *Kacheris*, there was the usual habit of listeners leaving the concert hall for relaxation. She said that this was wrong and they should sit through and listen completely to the

solo of the percussionists. Thanking Sri Thiagarajan for the interesting feature, Dr. Raghavan mentioned that at the recent meeting of the Asian Music Rostrum of the International Music Council, which met in Manila at the end of August last and which he attended, there was the screening of several music programmes from different Asian countries for selection and recommendation to international broadcasting systems to promote greater understanding and appreciation of the music of Asian countries. He said that a *Layā Vadya Kacheri* of Sri Tyagarajan—set in another *Raga*, was one of the programmes which was appreciated by the represenatives of music of different Asian countries and unanimously recommended for broadcast from Radio stations of different countries. The artistes who participated in the *Laya Vadya Kacheri* were: Vidvans M.N. Kandaswami Pillai, Palghat Sundaram, Srimushnam Raja Rao, Pallatur Lakshmanan and Udayashanker on Mridangas, and Balappa on Dolak.

WESTERN COMPOSITIONS IN CARNATIC RAGAS AND FORMS

Dr. Raghavan introduced Dr. Frank Bennett of Yale University U.S. who had studied Vina with Vidwans Kalyanakrishna Bhagavatar and S. Ramanathan and Mridangam with Ramnad Raghavan and was himself a Western percussionist. Dr. Raghavan referred to the eminent U.S. composer Dr. Henry Cowell whose Madras Symphony dedicated to Music Academy had a passage of *Rāga* and a passage of *Tabla* and the greater use of Indian *Rāgas*, by John Cooper and Herald Scherman of New York and the latter's *Bharata Sangita* all of which had been presented at the Academy in previous Conferences. Dr. Bennett said that the teaching of Karnatic music in some of the U.S. centres had led to an increasing appreciation of Karnatic music in his country. He had adopted for his compositions the Karnatic *kriti*-form and also Karnatic *Ragas* and *Talas* which were played by either Indian instruments or Western instruments or a combination of both. He gave four samples of these from tapes. The first one was set in *Dhenuka* in *Adi*, using the North Indian Flute Bansuri played by Steven Gorn, a Saxophone, and Mridangam played by Dr. Bennett himself. The *Kriti* form *Pallavi*, *Anupallavai* and *Charanam* with

improvisation in between and the adoption of the Sangati technique were all there. The second used the *Ragas Sri*, *Nathabhairavi* and *Kalyani*, played on flute with the background of a Western orchestra. The last one kept a harmonic background and included in the improvisation part five Karnatic *ragas* including *Charukesi*. Thanking Dr. Bennett, Dr. Raghavan observed that the Raga was regaining its lost ground in the world of Western music.

THE SEVENTH DAY

24th December 1976

The meeting of the Experts' Committee of the Music Academy, Madras convened in connection with the 50th (Golden Jubilee) Conference, met this morning with Smt. T. Brinda in the chair. There was a musical recital of Sankaracharya's *Soundaryalahari* by Smt. Parvathi Natarajan, Smt. Bhagyam Venkatachalam and Smt. Padma Ranganathan.

PROF. SAMBAMOORTHY'S LIBRARY

Dr. Raghavan referred to the late Prof. P. Sambamoorthy's life-long collection of music books and materials which, after his demise, was with his relations and the Academy was acquiring this thanks to the funds made available for development of the academic work of the Music Academy, by one of the foreign participants of the Academy's Conference, Dr. Nijenhuis of the University of Utrecht, Holland. Dr. Raghavan mentioned that two things of importance in the late Professor's Library were, (1) copies of some of the earliest publications on Karnatic music of the latter part of the last century and the beginning of the present century which were rare to obtain, and (2) the old note books from different music families and other sources containing songs or other musical materials all of which remained to be examined and made use of for further studies and publication. He requested Sri M. Ananthanarayanan to declare open this valuable collection. After performing the function of opening the collection in the Library Hall of the Academy, Sri Ananthanarayanan referred to the late Prof. Sambamoorthy as one imbued with love and passion for music and musical

studies and as a great gatherer of information and materials, only a part of which he could put into the books he had published. After referring to the appropriateness of the Academy acquiring and preserving this Library, Sri Ananthanarayanan spoke at some length on the reconciliation of theory and practice, mentioning the discrepancies and divergent theories on moot questions like the *Melas* and *Vivadi Svāras*. Sri G. Raghunathan, adopted son of the late Professor Sambamoorthy referred to the keen interest which several students of music had in the late Professor's books and said that the acquiring of these by the Music Academy where they could be used by all students and research scholars, was most appropriate. Sri T V. Rajagopalan, Secretary, thanked Sri M. Anantanarayanan.

MUSIC AESTHETICS

Prof. R. C. Mehta, Head of the Music Department, M. S. University, Baroda, then read a paper on Bharata's *Rasa* theory and E. Hanslick's Conception of the Beautiful in Music. He first explained the *Rasa* theory in brief and then pointed out how Western researches on the beautiful in music such as those of E. Hanslick were not in agreement with the theory of *Rasa*. The *Rāsa* theory or the evocation of feelings as the aim of art was accepted in general in the field of criticism. However, lately new ideas had been evolved by some Western writers. The speaker said that for the purpose of considering what was beautiful in music they should eschew literary themes of composed music and take up the pure music of the ragas on instruments. According to Hanslick an art was to be accepted on its own terms and not on extraneous basis, not even of the emotions. He said that music as such had no subject beyond its combination of notes and itself spoke of nothing but sound. The speaker said that the Indian theory of *Rasa* could possibly be reconciled with this view if we took the one basic *Rasa* of *Ananda* and not the many referential *Rasas*, *Sringara* etc. Hanslick said that art affected not our feelings but the organ of pure contemplation and imagination. His theory however did not deny that at a lower plane there was relation between music and the emotions. But his theory of Beauty as such transcended this emotional connection of music. Dr. Raghavan explained that the Indian *Rasa* theory itself accepted that *Rasa* as such was one and

was defined as a serene repose of the heart, *Hridaya-visranti*. This *Ananda* which was the ultimate end was distinguished into eight or nine *Rasas* at a lower plane. This basic *Hridaya-visranti* which might be understood as the feeling of sublimity or *Santa*, provided a reconciliation between the emotional reactions caused either by the themes of the songs or by even some of the melodies and Hanslicks's theory of the beautiful without reference to the mundane emotions. He agreed with the speaker that for the purpose of this study we should take the pure sounds of Instrumental music and the *Ragas* rather than applied thematic music. The subject of *Ragas* and *Rasas* was coming up often but although there was material available in the old texts such as what he had himself dealt with in his own papers like Music in Ancient Indian Dramas, it was one of the youngest subjects in Indian musical research and remained to be undertaken under laboratory conditions where the psychological reactions could be studied. He thanked Prof. Mehta for his work in this field and for his participation in the Conference.

SOMANATHA'S RAGAS

Dr. Nijenhuis then presented the results of her studies of the *Ragas* of Somanatha as dealt with in the well-known treatise *Raga Vibodha*, which she was going to publish soon from Holland in two volumes, the first one being on history and analysis and the second, musical notations. Dr. Raghavan referred to Dr. Nejinhuis' special study of Sanskrit music texts, e.g. her earlier edition and translation of *Dattilam*. The *Raga Vibodha* of Somanatha was one of the first Sanskrit texts on music to be edited, translated and studied by Indian and foreign musicologists. Dr. Nijenhuis referred to Somanatha's notations of *Ragas* and nomenclatures of the *gamakas* on the Veena. He was a South Indian writer but of the 51 *Ragas* that he described, there were eight which were seen only in Hindustani music. The *Ragas* were classified in 23 *Melas* on the basis of 17 tones. She then referred to the *Melas* and *Ragas* of Ramamatya and Pundarika Vitthla, the latter a South Indian settled in North India. The speaker suggested that the 17 tones of Somanatha bore resemblances to the 17 tones of the Arabian temperament given by the Safi al-Din of the 13th century.

THE EIGHTH DAY

25th December 1976

The proceedings of the Experts' Committee of the 50th (Golden Jubilee) Conference of the Madras Music Academy began with Smt. R. Vedavalli's musical recital of Subrahmanya Bhujanga by Sri. Sankarāchārya. She was accompanied by Smt. Lakshmi on Veena. Smt. T. Brinda presided.

RAMGOPAL'S PORTRAITS OF MUSICIANS

The President Smt. T. Brinda then referred to the well-known artist Sri H.V. Ramgopal who had done a large number of portraits of musicians particularly those who had been Presidents and Kalānidhis of the Music Academy. She declared open the exhibition of these portraits held at the foyer of the Academy's auditorium. Dr. Raghavan, giving the bio-data of Sri Ramgopal, referred to his attainments and the distinctions obtained by him as a painter and sculptor.

SRUTIS AND SVARAS

Prof. V.V. Sathakopan then gave a talk and demonstration on the subject of learning *Srutis* in a practical way through *Rāgas*. He said that according to him *Srutis* were the subtle values of *Anāhata nāda*, whereas Svaras were *Aāhata nada*. Pitch perception, of the octave, the fourth (*madhyama*), the fifth (*panchama*) and the Harmonic third (*Antara gāndhara*) came naturally to any one who was not tone-deaf; he explained these with demonstration of bird-sounds and on the *mandra* string of the Tambura. With the *Panchama* and *Antara gāndhāra* we had become familiar with the intervening *Sādhārana gāndhāra* interval. The interval between *Madhyama* and *Panchama* was the *chatusruti*. Operating these intervals of 9-, 13-, 7-, 6-, and 2-*srutis* one with another, in the manner they were operated on in any artistic rāga- exposition—going in for a *samvādi* or *anuvādi* or a *vivādi*, as demanded by the context—we were able to arrive at 3-*sruti* and 2-*sruti* intervals. 1-*sruti* interval, which does not produce a *svara* by itself, is seen in certain *gamakas*. In this connection he demonstrated the 3-*sruti* *svaras* that occur in the

Vaidic and *Loukik* chants respectively. He also gave a brief *ālāpana* and *kalpana-svara* in *Rāga Abhōgi*, and explained how easily its *jīva-svara, Tri-sruti rishabha,* was arrived at. It was necessary, however, that pitch values alone should not fully occupy our mind. Every *svara* has to be understood in terms also of its other three attributes, viz. intensity, timbre and duration and their modulations and combinations. "Scientific" observations would lack true scientific worth if the standards established by Carl E. Seshore for experiments in Western music were not maintained by the experimenters in Indian music.

SAMVADITVA (Consonance)

Sri B. Rajani Kanta Rao of the All India Radio then read a paper on the principle of consonance of notes which all treatises on Indian music laid down. He explained the *Vādi, Samvādi, Anuvādi* and *Vivādi* relationships. The speaker pointed out that in the text of Matanga's *Brihaddesi*, as printed from Trivandrum, there was a misleading statement, which was probably due to scribal error, later perpetuated by some writers. The statement of Matanga as printed said '*Sama-sruti*' instead of *Sapta-sruti* and was wrong according to the speaker as Matanga described the same as *Saptasruti* under Madhyamagrāma. Dr. Raghavan however explained that the text of Matanga as printed and as quoted by some later writers was alright, the only correction required being in the bit '*ava*' which should be read as '*vaa*' meaning 'or'. It was not as if the words '*Svaras*' having the same number of '*Srutis*' formed a fundamental condition and over and above that was the condition of 'having 13 or 9 *Sruti* intervals'. The whole formed a series of three *alternātives.* viz. 'having the same *Srutis* or 13 or 9 intervals'. The speaker agreed that this could be an acceptable construction of the sentences in Matanga.

Mr. Rajani Kanta Rao then spoke about *Andhrī Jāti*. The *Jātis* were ancient melodic modes and one of them was called *Andhri* after the country or people of that name in the South. One of the old songs of *Mārga* music given with *Svara* notation in the *Ratnakara* was mentioned as being in *Andhrī*. It was possible to deduce from the *Andhri Jati* the *Kalyāni Rāga*, which Venkatamakhin considered

as a *Rāga* of the *Turushkas*. The speaker had reconstructed the *Andhrī Jati* in one of the musical features presented by him and a tape recording of the same was played by him before the gathering. While thanking him Dr. Raghavan said that the old *Andhrī Jāti* might be similar to the later *Kalyāni*, but the statement of the speaker that *Andhrī Jati* was in vogue till Tulaja's time was wrong; the *Jātis* became superseded by the *Rāgas* much before the time of *Kālidāsa* himself.

NEW KANNADA SONGS

Vidvan Titte Krishna Iyengar, accompanied by Trivandrum Hariharan on the Violin and Sri R. Ramachandran on the Mridangam, gave a recital of some Kannada songs composed by him. The following pieces were rendered : *Anantaroopa—Hamsadhvani* (*Adi*); *Paripālisu—Hindolam* (Adi); *Srīrāmakrishna—Sahāna Rupakam; Jaya Jaya Bhārata—Hindustani Kedar* (*Chatusra-ekam*).

THE NINETH DAY

26th December 1976

Today's meeting of the Experts' Committee of the Music Academy, Madras, convened in connection with the 50th (Golden Jubilee) Conference, began with a devotional music programme presented by the group Gānamālikā under the direction of Sri P. S. Srinivasa Rao. The programme entitled 'Krishna Bhakti' included songs of Andāl from the South and Mira from the North.

RUDRA VINA OF SOMANĀTHA

Dr. Raghavan introduced Smt. V. Ranganayaki, former student of Sri Mudicondan Venkatarama Iyer at the Music Academy, Madras, who had been studying and teaching music in the American Universities during the past few years and currently was Assistant Professor in Music in the University of Illinois. Ranganayaki first gave an account of Somanātha. author of the '*Rāgavibodha*' (16th-17th centuries) and particulars known about him and his works. The importance of the *Rudrā Vīna* described by him was historically a link between the present day fretted stringed instrument and the unfretted ones described in the earlier treatises. Sōmanātha dealt with the process of fretting which included some musical facts. She then gave an account of the number of strings and the tuning of these to the *svaras*. It had two varieties, one the *Suddhamela* Vina

and the other the *Madhya Mela* Vina and also another two types, the *Eka Raga* Vina tuned only to one *Mela* at a time, and the *Akhila Rāga* Vina with frets to accommodate several Ragas. She then dealt with the *Sruti*-relationship between the different frets and strings with the aid of a chart. She then explained what Sōmanātha called *Swayambhu svaras.*

AUSTRIAN MUSIC

Dr. Wolfgang Ramjoue of the Jeunesses Musicals (Music by Young) of Vienna, who visited the Academy, presented the Academy a set of four records of Austrian music.

PRESIDENT'S VINA RECITAL

The President of the Conference, Smt. T. Brinda, then gave a recital on the Vina before a full house. She played the following : *Varna, Intachala - Begada; Nenarunchinānu - Mālavi; Birāna - Kalyāni; Jananī ninu - Rītigowla; Vadega* - a *Pada* in *Mohana;* and a *Rāgamālikā* in *Nāta, Gaula. Arabhi, Varāli, Sri Behag, Kāpi* and *Madhyamāvati.* On behalf of the Experts' Committee, Vina Vidvan Sri Devakotta Narayana Iyengar thanked her and pointed out the special merit of combining proficiency in voice and Vina.

MUSIC EDUCATION

Prof. V.V. Sathakopan took up the subject of music education. He differentiated between what he called the flower-type and fruit-type among those who learnt music, the former representing those who just desired to sing and the latter which represented the high excellence in performance. Naturally this distinction called for diversification of the methods of teaching. He dealt with the proper method of learning *sarali* and *Alankarā* together with *Tāla.* He was editing the *Indian Music Journal*, of which the combined volumes of numbers 15 to 20 carried the report of the 8th All India Music Teachers Conference convened by the Akhila Bhārata Gandharva Mahā Vidyāsālā at Indore in 1974, where all these teaching problems had been discused like others he also advocated the incorporation of the spirit of the *Gurukul*a into modern schools and colleges. Thanking him Dr. Raghavan mentioned that the 1954 Conference of the Academy was exclusively devoted to Music

Education at all levels and in all its aspects, vocal, instrumental and dance. The subject was of paramount importance at present when the study of music had been taken up in an increasing manner in modern educational institutions and in the present set up, methods had to be devised by which under the new situation, the time honoured way of teaching might be suitably adapted and the criticism that modern institutions had not produced performers of high competence or excellence could be met. There had been sporadic discussions and seminars on Music Education but concerted efforts should be made and music education properly oriented in respect of the special problems and objectives of the art. Dr. Raghavan thanked Prof. Sathakopan for emphasising some of its problems.

THE TENTH DAY

December 27th, 1976

At the meeting of the Experts' Committee of the 50th (Golden Jubilee) Conference of the Music Academy, Madras with Smt. T. Brinda in the Chair, there was a recital of the songs on Meera and Kabir by Prof. Patwardhan, Head of the Department of Music of the Kurukshétra University. He was accompanied by N. V. Murthy of Madras on the Tabla.

WĀLĀJĀPET VENKATARAMANA BHĀGAVATAR

Sangita Bhushanam M. A. Narasimhachar of Bangalore then presented a programme of the compositions of Tyagaraja's pupil, Wālajāpet Vénkataramana Bhāgavatar. He first gave an introduction to the life and work of Vénkataramana Bhāgavatar. (1781–1874). The most important legacy which we owed to him was the large number of palm-leaf manuscripts of Tyāgarāja's songs well-known as the Wālājāpet Manuscripts, now preserved in Saurāshtra Sabhā, Madurai. Smts. Rajalakshmi Santanam, Annapurni Nagarajan. M. A, Maithili, M. A. Mira and Bhavani then sang the Bhāgavatar's compositions; a *Svarajati* in *Bhairavi*, a *Varnam* in *Kedāram* and four Kritis in *Srīranjani*, *Gaula*, *Mohana* and *Chenjuruti*. Smt. Ramani Natarajan on the vina and Sri Ramachandran on the Mridangam accompanied them.

RAGA CHENJURUTI

Dr. S. Ramanathan then delivered a talk on *Rāga Chenjuruti*. He first referred to the classification of *Rāgas* into *Ghana*, *Naya* and *Desi* and said that *Chenjuruti* was not found even in the list of *Desi Ragas*. According to Subbarāma Dīkshitar, Muthuswāmi Dīkshitar had a composition in *Jhinjoti* which was called a *Desi Raga*, the term Desi just meant a folk melody or one borrowed from another area. Indeed the similarity of the names *Jhanjoti* and *Chenjuruti* would suggest a North Indian source. In Tamil Nadu different types of *Chindus*, *Nondi*, *Kāvadi* etc. were found to be sung in a melody similar to *Chenjuruti*. Tyāgarāja's *Divyanāma*, *Rama Rama*, was found in *Chenjuruti*. In the Jāvali in that *Rāga* one found both varieties of '*Ga*' used, agreeing with its Désí character. Northern *Jhinjoti* however reached upto *Tāra sthāyi*, whereas our *Chenjuruti* was *Nishādāntya*. Dr. Ramanathan introduced the subject of *Rāga Sindhu Bhairavi* also dealing in that connection with he *Rāga Desi Todi* which according to him, later evolved into the present *Sindhu Bhairavi*. He said that Swāti Tirunāl was the first composer who handled this *Rāga* in his *Kritis*. There was a lively participation of several members in the discussion that followed. Prof. Patwardhan said that there were two *Jhinjotis* in the North, one with two '*Gas*' and another one with one '*Ga*'. The former was used for light songs and the latter (*Sa*, *Ri*, *Ma*, *Pa*, *Dha*, *Sa*,) was used for *Dhrupad* and *Badā Khyāl* and he illustrated the same. Srirangam Kannan wanted clarification as to why *Tōdi* was called a North Indian *Rāga* in our books; in fact, the Hindustani *Bhairavi* with which it was generally identified, was not like our *Todi*. The President Smt. T. Brinda said that it was rash and difficult to make such identification as in the actual treatment, the Rāga of the North and the South which were usually identified were different. Dr. Raghavan's request for elucidation on the earliest South Indian composition in Chenjuruti elicited several answers. Dr. Ramanathan said there was a piece of Bhadrāchala Rāmadās—*Kamalanayana*—in that *Rāga*. Nori Nagabhushanam Pantulu and Titte Krishna Iyengar said that there was no piece of Annamācharya or of Purandaradāsa in that *Rāga*. Prof. V.V. Sathakopan mentioned that the real *Rāga* of Dīkshitar's '*Mayetvam*' as it was now sung by all was *Jhinjoti*. Regarding Prof. Ramanathan's reference

to Tyāgarājā's two pieces in *Désya Todi,* '*Namō Namō Raghavaya*' and '*Rāju vedale*' (according to Walajapet manuscripts). Sri Maruthuvakudi Rajagopala Iyer said that '*Né pogāda gunte* was also in *Desi Todi* but had now been changed into *Varali.* Sri Ramanathan added that it was surprising that there no song of Dīkshitar in *Desi Todi* or *Sindhu Bhairavi* although his knowledge of North Indian music was well-known.

EDAKKA OF KERALA

Sri L.S. Rajagopalan, assisted by the Edakka player Sri Krishna Kutti Marar of Nelluvaya in Kerala, then presented a talk and demonstration of the hand-drum, Edakka. It was held by the left-hand and played with a curved stick by the right-hand. In his paper Sri Rajagopalan gave a detailed description of the structure of this instrument, a wooden barrel with two pieces of thin hide on wooden rings attached to either side and tied with cotton ropes. Four pegs kept the ropes in a tight condition. The speaker then described the lessons of Edakka playing which were illustrated by Sri Marar. The Marar formed a class of temple community who sang and also played on the Edakka during *pājās*. It was the Marars who had produced the great Shatkāla Gōvinda Mārār supposed to have been the contemporary of Tyāgarāja. Edakka was also an accompaniment in Koodiyattam and Kathakali. The Rāgas occurring in the verses and songs sung by them to the accompaniment of Edakka, were those which occurred in *Tevaram* and also in *Koodiyattam* and *Kathakali.* The Edakka was also used for singing *Ashtapadis*. Sri Marar then sang and played on the Edakka, a song in *Puranir* considered to be identical with the *Nilambari. Padi* and *Dvijavanti*. He also played a Varna in *Saranga* and the *Kriti* "*Sri Mahaganapatim*" in *Gaula* to show how approximate to the vocal rendering the Edakka could be. Sri K. C. Thiagarajan observed that it was an old instrument mentioned in *Silapathikaram*. Dr. Raghavan also mentioned the antiquity of the *Dhakka* which was the hand-drum which Siva had in his hand and with which He had produced the alphabets when He danced as Nataraja, according to the well-known verse, "*Nrittavasane Natarāja-rajah*" etc.

KSHETRAJNA PADAS

Vidvan Aripirala Satynarayanamurthi then read a paper on the life and work of the great Pada composer, Kshetrajna. He then played also on the violin, the following Kshetrajna *Padas*. "*Enduku ne jootu*" — *Sahana*; "*Ne ne jana ne chinna tana* — *Sankarabharanam*; "*Teliya occchnnu ra*" — *Kalyani* and "*Mānchi dinamu nede*"—*Anandabhairavi*. He was accompanied by Dindugul Ramamurti on the Mridangam.

THE ELEVENTH DAY

28th December, 1976

The Fxperts' Committee of the 50th (Golden Jubilee) Conference of the Music Academy, Madras met again this morning with Smt. T. Brinda in the Chair. The proceedings began with a recital of Uttukadu Venkatasubbier's compositions by the group Amrutavarshini. Sri Shyamsundar accompanied them on the Mridangam.

HAND-MADE VIOLIN

Sri S.R. Balasubramaniam of Sirugamani spoke about the violin that he had manufactured with his own hands from country-wood, both teak and mahogany, using the fibre of *kattazhai* for the guts of the bow. The cost according to him, would be about one hundred and fifty rupees. Sri Tiruchi N. Srinivasan, accompanied by Sri Chidambaram Narasimhan on the Mridangam, played on both the violins made of the two different woods. Two senior violinists, Sri Aripirala Satyanarayanamurthy and Sri Nori Nagabushanam Pantulu examined the violins and played on them. The former was of the view that it was not up to standard and remained to be improved. The latter took the view that it was good and deserved to be encouraged. A number of questions and observations ensued. In reply, the speaker said the wood was seasoned for six months, and for varnish, he had used French polish and that the size was fairly normal and it was not smaller than the conventional violin. Mrs. Vidya Shankar pointed out that according to her father the late Sri C. S. Iyer, who had worked much on the violin. it was the fixation of the sound-post in the violin that was res-

ponsible for the effect being mellifluous or metallic. The manufacturer said that he would attend to this aspect. Similar hand-made violins made of country wood had previously been displayed at the Academy'a conferences. The President of the Conference said that it would have been proper for the violin vidwans who were members of the Experts' Committee, to have been present on the occasion.

VINA AND KAMPA OF SVARAS

Vidvan Pichumani gave a demonstration on the Vina of particular *Svaras* and the nature and extent of the oscillation of the notes in different *Ragas*. He took up some specific notes like *Ri* and played some *Ragās* and illustrated his point. The Vidvan rendered Syama Sastri's *Bhairavi Svarajati*, Tyagayya's *Nādasudhārasa,* and *Rāgas Kedāragaula*, *Sankarābharanam* and *Varali*. While *svaras* were the same, the *Rāgas* came out differently and in illustration, he played *Sankarābharanam* and *Kalyāni* and showed how the rendering produced the difference. Finally he played Dīkshitar's song in *Amritavarshini*. He was accompanied by Sri P. Viswanathan on the Mridangam.

VENKATĀDRI SWĀMIGAL

Embar Vijayaraghavachariar spoke about the life and work of Vénkatādri Swamigal (1806-76). Venkatādri Swāmigal was born in Allur in Krishna District as a *smārta Niyogi* Brahmin. He became a great devotee of Vishnu and undertook pilgrimages to Bhadrāchalam, Tirupati, Kānchi, Madras, Alagarkoil and finally Srīrangām where he passed away. Wherever he went, he collected money and made ornaments for deities in temples. He sang devotional songs from his early age and his songs were on deities in all the shrines he visited. The composer's descendants were to be found in Madras and they had brought out books on his life together with his compositions, the latest one being a book in Tamil and Telugu, Srī Venkatādri Swāmi Charitram, published from Madras in 1953. Sri Embar said that he had come across a new manuscript in palm-leaf containing 92 compositions of Venkatādri Swāmigal. This pious man was ordained in Srivaishnavism and also into the *Sanyāsāsrama*, came to be known as Tiruvengata Rāmānuja Jeer. Sri Embar, assisted by his brothers, sang ten songs of Venkatādri

Swāmigal on the deities at Kānchi, Triplicane, Tirupati, Alagarkoil and Srirangam and one on Rāmānujachārya. There were echoes of Muthuswami Dīkshitar in his songs.

FREQUENCIES OF THE SAME SVARAS IN DIFFERENT CONTEXTS.

Prof. P. S. Varadachari, working in the Annāmalai University under U.G.C. assistance for retired teachers, spoke on the subject that he had undertaken for research, viz., the variation of the frequency in the same note in different contexts and in different *Rāgas*. To begin with, he explained with the help of a chart, the 22 *srutis* which were accepted and then proceeded to show the nature of the same note and its difference as it occurred in different places and in different *Rāgas*. He also played tape-recordings of Vīna-renderings of different *Rāgas*. His finding was that over and above the commonly accepted *Srutis*, *Svaras* did take further subtle shades in their actual occurrence in the renderings of different *Rāgas* and one could not be dogmatic about the number of *Srutis* of particular *Svaras*. Dr. Raghavan thanked him and hoped that the research scheme he had undertakan would bear fruitful results and that he would bring his findings for the future Conferences of the Academy.

COMPOSITE INSTRUMENT

Vidvan L. Narasimha Rao of Bangalore displayed a composite stringed instrument that could be used as a Tambura, Vina and Gottuvadya and explained the arrangements he had made. He mentioned that the cost of the instrument would be about one thousand-five hundred rupees.

THE TWELFTH DAY

29th December 1976

The meeting of the Experts' Committee of the Music Academy, Madras, held in connection with the 50th (Golden Jubilee) Conferenee reassembled this morning with Smt. T. Brinda in the

chair. There was a recital of a few *Ashtapadis* of Jayadeva, a *Tarangam* of Narayana Tirtha and a song of Sadasiva Brahmendra by Sri T. S. Vasudevan and his daughter.

OKINAWA MUSIC

Mrs. Gayatri Kassebaum of the University of Hawaii, Honolulu, a student of Sri Budalur Krishnamurthi Sastrigal, who recently had the opportunity to study the Classical Okinawa music of Japan, presented a paper on Ornamentation in Okinawa Music. She explained the principle of Ornamentation with the help of a black-board and also a number of charts which she distributed. She said that in Okinawa music the instrument Sanshin played the principal melody; vocal singing either preceded or followed giving a contrapuntal effect, the voice and instrument playing different pitches. Ornamentation related to pitch as well as the molodic line and included shades, slides and manipulations with the voice or the instrument. It might be compared to the *Gamaka* of Indian music with which parallels could be recognised. Twenty different ornamentations were given in notation books and they were important in Japanese music as in Indian, particularly Carnatic music. She compared the Okinawa Ornamentations with the *Gamakas* of Carnatic music and played a *Kriti* on the Gōttuvadyam.

JAPANESE INSTRUMENTAL MUSIC

Dr. Raghavan introduced a Japanese music group which was on a visit to Madras and was participating in the Golden Jubilee Conference of the Music Academy. He welcomed the Japanese Consul in Madras, Mr. Furusawa, and members of the visiting Japanese group led by Mr. S. Mismi. The Group included the noted *Koto* player and composer Mr. Ensho Yamakawa and his daughter Miss Miwako, a player on *Shamisen* and a player on *Shakuhachi*. The items of the programme were introduced and explained by Mr. Yuko Kamisango, Professor of Musicology in the Musashino University of Music, Tokyo. The party included also members of the Okinawa music group which had visited the Music Academy and gave a concert some time back. The Koto was a stringed instrument having 16 silk-strings and played with three fingers of the right hand. The first piece played by Mr. Yamakawa

was a 17th century composition by a great *Koto* master. This was followed by a recital on the bamboo flute *Shakuhachi* which had four finger-holes in front and one in the back. This flute was handed down among the priests of a branch of the Buddhist sect of Zen. The solo pieces of this music were all religious. Mr. Junsuke Kawase gave two songs on this flute. The second one was a 13th century composition. The first one which took *Ga Ri Sa* sounded very much like *Saman* chant. Miss Miwako Yamakawa, together with her father on *Koto*, played a song on the *Shamisen*, which was a lute-like long-necked instrument, its three strings being made of silk and the box shaped body spread over with cat-skin. The artist sounded the strings with a large plectrum in the right hand. She *Shamisen* was the most important traditional Japanese instrument. The vocal sections were interspersed with long instrumental sections. All Japanese compositions were fixed but the playing was allowed some improvisations. The playing on the *Shamisen* sounded like *Malahari*. Japanese music had a pentatonic scale of a descending character, but there was no Rāga as such, nor a tonic note. The President of the Conference referred to the great care taken by them for tuning the instrument perfectly and the serene effect that the playing produced. In thanking the Japanese group, Dr. Raghavan referred to the increased visit of representatives of different Music Cultures of Asia in the Golden Jubilee Conference and he hoped that in future, there would increased coming together of the Asian Musicians.

GITA GOVINDA

Dr. Kapila Vatsyayan, Delhi, gave a very interesting and informative lecture on the *Gita Govinda* in the literature, music and dance traditions in Orissa and Manipur. Introducing her, Dr. Raghavan said that she had been awarded the Nehru Fellowship for a comprehensive book on the 'Gīta Gōvinda and the Arts.' The Gīta Gōvinda was the fountain-head of music and dance in all parts of India. In her present lecture, Dr. Kapila Vatsyayan confined herself to two areas, Orissa and Manipur with special reference to literature, music and the pictorial art. Orissa was particularly rich in imitations of Gīta Gōvinda, commenaries on the poem and also Oriyan versions of the same and

more than a hundred manuscripts of all these could be found. There were also inscriptions showing the singing of the Gīta Gōvinda in temples and presentation of the same in dance and *Abhinaya*. While *Rāgās* were used for some of the songs, some were rendered in recitative style referred to as *Vāni*, meaning just a tune (*Dhun*). The manuscripts were largely in palm leaves with either etchings of Gīta-Gōvinda themes or painted in colours. The speaker projected a variety of illustrated manuscripts of the Gīta Gōvinda from Orissa and Rajasthan. From both Orissa and Manipur she presented a number of recordings of the songs of Gīta Gōvinda sung independently or as part of dance.

THE THIRTEENTH DAY

30th December 1976

At the meeting of the Experts' Committee held in connection with the 50th (Golden Jubilee) Conference of the Music Academy, with Smt. T. Brinda in the Chair, there was a recital of select verses from Sankarāchārya's ' Sivānandalaharī ' by Smt. V. Ranganayaki accompanied by Kumari G. Bhanumati on the Vina.

ANNAMACHARYA

Vidvan Nedunuri Krishnamurti gave a talk an Tāllapākkam Annamāchārya and his compositions for the propagation of which the T.T.D. had been taking various steps. With explanation in Tamil by Sri S.R. Janakiraman of the meaning of the songs, Sri Krishnamurti rendered five compositions of Annamāchārya in *Bhairavi, Mōhnam, Tōdi, Karnātakā Dévagandhari* and *Kurinji* He was accompanied by Sri Dwaram Satyanarayana on Violin and Sri H.P. Ramachar on the Mridangam.

PRABANDHAS

Smt. Gomati Viswanathan of the Delhi Uuiversity then gave a paper on Prabandhas, special definitive compositions on *Rāgas* forming part of the ' Chaturdandi ', examples of which were to be found in *Sampradāyapradārsini*. She also gave demonstration of six ' Prabandhas : one in *Nāttai* by Kumāra Vénkata Mantri belong-

ing to *Dīpini Jāti*, a *Bhāvīni Jāti Prabandha* in *Dhanyāsi*, a *Srīranga Prabandha in Bauli of Venkatamakhi* : another in *Nārāyana Gaula*, a *Kaivāra Prabandha* by the same composer, and concluded with a *Medini Jāti Prabandha* in *Useni* also by Venkatamakhi. She was accompanied by Alandur S. Natarajan on the Violin and Sri V. Sriram on the Mridangam.

MORNING RAGAS.

Vidvan T.V. Gopalakrishnan gave a demonstration on the time theory of *Rāgas* which was rigidly followed in Hindustani music. He sang some Hindustani Rāgas of the morning and their Carnatic parallels. His illustration included *Bhairavi*, (*Vilamba* and *Dhrut*) and *Lalit* and also Dīkshitar's *Kriti* in *Lalitā-Hiranmayim*. Sri Gopalakrishnan was accompanied by Sri M. Chandrasekharan on the Violin, Sri Mavelikara Krishnan Kutty Nair on the Mridangam and Tabla by Sri Dattatreya.

VIOLIN RECITAL

Vidvan Nori Nagabushanam Pantulu of Hyderabad then gave a recital on the Violin of some compositions in rare Ragas : '*Gājananam*' in *Mohanam* composed by himself; '*Dayajoochuta*' in *Gānavāridhi* ; '*Entāmuddo*' in *Bindumālini* ; '*Nādādina*' in *Janaranjani* ; '*Intasaukhya*' in *Kāpi* and a lullaby-composition of Annamāchārya in *Navaroz*. Sri Guruvayur Dorai accompanied him on the Mridangam.

THE FOURTEENTH DAY

31st December, 1976.

The proceedings of the Experts' Committe meeting of the 50th (Golden Jubilee) Conference of the Music Academy, began today with the recital of Lalitāsahsranāma Kīratanas by the Lalitā-Gāna-Varshinī group. Vidvan Kalakkadu Ramanarayana Iyer had set the songs to music.

HINDUSTANI SONGS IN CARNATIC RAGAS

Prof. N. V. Patwardhan, son of the famous musician Sri. Vinayaka Rao Patwardhan, Professor of Music in the University of Kurukshetra, then gave two Hindustani compositions of his in Karnatic *Rāgas*, *Hamsadhvani* (a *Khyāl* and *Tarāna*) and *Abhogi* and Tyāgarāja's "*Sambho mahādeva.*" He was accompanied on the Tabla by Sri N. V. Murthy of Madras.

KRITI STRUCTURE

Sri S. R. Janakiraman, of Tirupathi, read a paper on the significance of the division of a *Kriti* inro *Pallavi*, *Anupallavi* and *Charanam*. He referred to the four Dhatus of a composition, *Udgrāha*, *Dhruva*, *Melāpaka*, and *Aabhoga*. Udgrāha and Ābhōga were the more essential ones. Some compositions dispensed with the *Melāpaka* such as the *Sankirtanas* of Annamāchārya and *Divyanāmas* and *Utsavakirtanas* of Tyāgarāja. The speaker then pointed out the parts of compositions called *Jatisvaran* and *Varnam* and the three-fold division which became settled in the *Kritis* of Trinity, *Pallavi*, *Anupallavi* and *Charanam*, In Dīkshitar's compositions *Auupallavi* and *Charanam* were of distinct scope and conception. In Tyāgarāja's *Kritis*, the *Anupāllavi* made marked development upon *Pāllavi*. The speaker illustrated his points by singing snatches of number of *kritis*.

TIGER VARADACHARIAR

The Experts' Committce held a function to honour the memory of three of the Principals of the Teachers' College of Music of the Music Academy, Madras. As correspondent of the Teachers' College, Dr. Raghavan referred to the Birth-cententary of Sri Tiger Varadachariar, the first Principal of the College, and of Sri L. Muthiah Bhagavatar who was the next Principal. He paid tributes to their eminence and recalled their contributions to the building up of the College and also the Experts' Committee work of the Academy in the early years. Dr. S. Ramanathan spoke recalling his days as a student under Sri Tiger Varadachariar and gave examples of the rendering of *Ragas* like *Hamsadhvani*

and *Poornachandrika* and particularly the *Svara*-singing of Sri Tiger Varadachariar. He also sang a song in *Poornachandrika* which he had himself composed on his Guru; Vidvan M. D. Ramanathan, who followed, recalled his association with Sri Tiger Varadachariar who, he said, had been rightly called the "musicians' musician." Sri Varadachariar had composed five *Varnas* and one *Kriti* in Darbar; one of the *Varnas* in *Sriranjani* was in honour of 2000th Anniversary of Vikramaditya celebrated in Bombay and the *Darbar Kriti* was in honour of Rajaji. Ramanathan sang the *Sriranjāni Varna* and the *Darbar Kriti*. He also sang his own *Kriti* paying homage to his Guru, in *Hamsadhvani*. He was accompanied on the violin by Sri Chalakudi Narayanaswami and on Mridangam by Sri Erode Gururajan. Sri S. R. Janakiraman, pupil of Varadachariar, sang the *Janaranjani Vārna* which was the last composition of Sri Varadachariar. Vidvan K. S. Narayanaswami recalled his 8-year association with Sri Tiger Varadachariar in the Annamalai University, a period which he described as saturated with musical experiences. He mentioned Sri Tiger's rendering of *Begada* and *Saveri* and the quality of his *sāreeram* which was at its best in the fast tempo. He mentioned the qualities of Sri Tiger as a person of easy access and friendly behaviour. The President, Smt. T. Brinda, recalled Sri Tiger's association with the late Dhanammal and members of her family, and the quality of his singing which owed much to the *Gamaka*-style of the Vina. She had with her some records of Sri Tiger's renderings and referred to the quality of his voice which was capable of speed and at the same time was very expressive.

SRI MUTHIAH BHAGAVATAR

Sangita Kalanidhi Budalur Krishnamurthi Sastrigal referred to the greatness of Sri Muthiah Bhagavatar and rendered four compositions of his, a *kriti* in *Nāta* on '*Ganapati*', '*Sikhi-vāhana*' in *Hamsadipikam*, '*Ninnunera*' in *Devamanohari* and '*Sri Rāma jaya*' in *Madhyamavati*.

MUDICONDAN VENKATARAMA IYER

Sri B. Krishnamurthi and Smt. R. Vedavalli, students of Sangita Kalanidhi Mudicondan Venkatarama Iyer, presented two *Varnas* of their Guru in *Abheri* and *Kharaharapriya* and a *Tillāna* in *Hamsānandi.* Sri B. Krishnamurthi said that Sri Venkatarama Iyer composed his *Abheri Varna* to demonstrate that the *Rāga* took only '*Suddha Dha*' according to old *Lakshana* Sri Venkatarama Iyer had also composed a Varnam in *Shanmukhapriya* which Smt. Vedavalli had rendered earlier in her concert in the Conference. Dr. Raghavan, correspondent of the College, referred to the eminence of Sri Muthiah Bhagavatar as a composer and his contribution to the propagation of Swati Tirunal Kritis and his books on the Theory of Music and the honours which he received in the courts of Mysore and Travancore. He mentioned that he was also the first musician to receive a University Doctorate. Referring to Mudicondan Venkatarama Iyer, Dr. Raghavan said that he was the Principal of the Academy's College for the longest period and had been a great strength to the Ācademy for the work of the Experts' Committee. His knowledge of theory and the practical aspects of music and his decisive opinions were of great value in the discussions. He was a scholar-musician. Sri S. Parthasarathy, a member of the Experts' Committee, referred to his having been the first student of Sri Tiger, when the latter was the Head of newly-started Music Department of Madras University and spoke on Sri Tiger's homely and jovial behaviour with students and youngsters. He paid a tribute to Sri Mudicondan Venkatarama Iyer whom they missed very much in the Conferences now. Sri Venkatarama Iyer was an uncompromising advocate of tradition, particularly in respect of rare *Rāgas*, the *Kritis* in which had now been changed over to more popular *Rāgas*. A real Vidvan, not a mere *Gāyaka*, Sri Venkatarama Iyer was a specialist in *Rāgam-Tānam-Pallavi*. His display of *Simhanandana Pallavi* at the Academy was a memorable event. He also supported the *Vivādi Mela Rāgas*. Vidvan K. C. Thiagarajan, the present Principal of the College, referred to Sri Tiger Varadachariar's memorable rendering of the *Bhairavi Varnam* for one full hour and thanked the participants in the function to honour the three distinguished former Principals of the Teacher's College of Music.

THE FIFTEENTH DAY

1st January, 1977

When the Experts' Committee of thc 50th (Golden Jubilee) Conference of the Music Academy met this morning with Smt. T. Brinda in the Chair, there was a recital of Ashtalakshmi Stōtras by the Ksheerasudha group.

DR. RAGHAVAN SHASHTYABDAPURTI ENDOWMENT

LECTURE ON DANCE MUSIC

Sri T. V. Rajagopalan, Secretary, requested Sui K. P. Kittappa and Sri K. P. Sivanandam, belonging to the family and tradition of the dance masters known as the Tanjore Quartette, to give their lecture demonstration on Dance Music and the Contribution of Nātyāchāryas to Carnatic Music.' In their paper which Sri Sivanandam read, they paid a tribute to the work of Dr. Raghavan through his writings and various organisations, for the promotion of classical Bharatanātya art. With the background of the historical development of dance, the lecture dealt especially with the contribution of the four brothers of Tanjore, Ponniah, Chinniah, Vadivelu and Sivanandam known as the Tanjore Quartette who were pupils of the great Muthuswāmi Dīkshitar. The paper also explained the basic elements of dance and the meaning, significance and correct way of doing each of the items of the Bharatanātya recital, beginning with *Alārippu* and ending with *Tillāna*. The structure, from the point of view of *Rāga*, *Tāla* and *Sāhitya* of the compositions of these items, was also explained. Scme forms belonging to dancing in temples were also dealt with. They also referred to the books on Bharatanātya written by Dr. Raghavan and the correct way in which Smt. T. Balasarasvati had been performing and teaching this art and also emphasising its essentials in her addresses. Referring to the contributions of the Tanjore Quartette, the paper mentioned that about 50 *Varnas* had been composed by them which were masterpieces in respect of their *Rāgābhāvā* and setting for dance in the different Tālas and their structure in respect of *Svaras* and *Jatis*. They also composed *Jatisvarās*, *Sabdas*, *Padas* and *Tillānas*. A special group of *Kirtanas* composed by them was dedicated to their Guru Muthuswami Dikshitar whom

they revered as an *avatāra* of God *Guha*. The paper in conclusion appealed to dancers to maintain the traditional dance programme without making many changes or introducing other compositions. Then followed a demonstration in which portions of some of the *Varṇas* was sung by Sri Kittappa and Smt. Vyjayanthimala Bali. For some of the *Varnas* there were *Sāhityas* in Tamil, Telugu and Sanskrit, in the same setting, for example in *Todi*, '*Danisari*', in *Bhairavi* '*Samini rammanave*'. A *Bhairavi Svarājati*, '*Ni arulaayo*', one in *Yadukula Kambhoji* and two others in *Anandabhairavi* and *Ahiri* were also rendered by Sri Sivanandam on the Vina assisted by Smt. Sarada. The President of the Conference, Smt. T. Brinda, complimented the participants and pleaded for the preservation of these masterpieces of dance compositions and appealed to dancers to practise and include them in their recitals and not substitude them by other compositions.

THE PRESIDENT'S RECITAL

Smt. T. Brinda, the President of the Conference, gave a valuable and enjoyable vocal concert in which she presented some rare compositions, *Kritis*, *Padas* and *Jāvalis*. The recital included "*Veenāpustaka-dhārini*" (*Vegavahini*); *Brihannayaki* (*Andhali*); *Chetasri* (*Dwijavanti*); *Neiyamuna* (*Ghanta*); *Rama Rama* (*Bhairavi*); *Idi Neeku* (*Begada*); *Smarasundarānguni* (*Paraz*) and a Tamil *Viruttam* in *Rāgamālika*. She was assisted by her daughter Smt. Vegavahini and her pupil Smt. A. R. Sundaram and accompanied on the Violin by Sri T. Kesavalu and on the Mridangam by Sri Coimbatore N. Ramaswamy. Thanking her on behalf of the Experts' Committee, Vidvan K. S. Narayanaswami said such performances were necessary to give them an opportunity not only to listen to such rare compositions but also to know and understand the correct form and excellence of the expositions of the *Rāgās* and the *Kritis*.

PERSISTENCE OF ANCIENT TRADITION

Dr. Raghavan introduced Dr. Johanna Spector, President, Society for Asian Music, New York, who had participated in several conferences of the Academv in the past. Dr. Spector brought greetings from her Society for the 50th (Golden Jubilee) Conference

of the Academy which she referred to as a place of pilgrimage for musicians and musicologists all over the world. In her paper entitled ' persistence of Oriental (Middle Eastern) Musical Tradition in Europe', she said that strong traces of Middle Eastern music were found all along the Mediterranean coast, in the South Russia, Rumania, Hungary, Armenia, Greece and Spain, particularly in a most pronounced manner in the folk and religious music. She referred to the heritage of Greek music and modes which had absorbed in antiquity much of the music of the Near East. The old Greek modal system was indebted to *Maqamat*. The En-harmonic genus used the Quarter-tones. She then referred to the seven Church modes. The Jews traced their ancestry to the highly civilised Mesopotamia. Their temple music, which employed many instruments, was derived from this ancestry and the dispersal of the Jews all over Europe was also responsible for the spread of this oriental music in Europe. The cantillation of the Bible and the prayer song originated in Jerusalem and contained traces of the *Maqamat* modes of the Orient which included grace notes, embellishment, trills etc. Comparing the musical system of the synogogue with Middle Eastern music, one could find features like modality, difficult to harmonise, free flowing melody and rhythm, and improvisation. Such music could not naturally be written and could only be learnt by oral transmission and whose subtleties were lost when they were committed to writing, as they became bare and unattractive.

THE SIXTEENTH DAY

2nd January, 1977

At the concluding Session of the Experts' Committee of the 50th (Golden Jubilee) Conference of the Music Academy, Madras, held this morning with Smt. T. Brinda in the Chair, there was a demonstration on the Vina by Vidvan K. S. Narayanaswami. Sri Narayanaswami explained that it was most essential that the artist should have a correct conception of the exact nature of a *Svara*, either *Suddha* or *Vikrita*, and the duration, oscillation etc. with which it should be playad or sung to evoke a correct picture of the Rāga. He took up each one of the notes, both in its *Suddha* and *Vikrita* form and illustatred the point with reference to a large

number of *Rāgas* by playing them on the Vina. He observed that the artist should be careful to see that there was no intrusion of a related *Rāga*. Among the *Rāgas* which he illustrated were *Sankarābharanam*, *Begadā* and *Bhairavi*. Finally he also played a *Kriti* and some *Rāgas* to bring out his points. He was accompanied on the Mridangam by Sri Sekhar of Calcutta. The president, Smt. T. Brinda, thanking Sri Narayanaswami, referred to the lack, today, of precision and discipline in the handling of this great instrument, the Vina. She said that even to listen and understand the beauty of the Vina one had to be suff ciently knowledgeable and endowed with taste.

PHILIPPINE MUSIC

Dr. Raghavan introduced Prof. F. de. Leou, Professor of Music in the University of Philippines, and his illustrated talk on the Ethnic Music of the Philippines. The speaker divided Philippines music into the Ethnic, Foly, Pop, Classical-Romantic styles and the Twentieth Century styles. Excepting the first, all other types were deeply influenced by the West. Ethnic Music was in vogue among only ten percent of the people and these too lived in the mountains and inland regions. The old music belonged to S.E. Asian musical tradition. He mentioned the instruments used in this Ethnic Music in vogue in the South and North of the Country: Kullingrang, Kudyapi, suspended gongs, bambooscraper, bamboo xylophone, bowed harps, nose flute, pap pipes, brass mouth harp, jew's harp, whistle flute, etc. Kullingtang and Kudyapi were found in Mindanao in the South. The Kullingtang consisted of eight gongs, in a row and the Kudyapi was a lute of two strings, one serving as a drone and the other being used for melody. In melodic and rhythmic elements they had improvisations based on various modes. In this they did not have anything like the Indian *Rāga* but had something more than a mere scale. Even where there was influence of Western music, there was still the presistent traces of melodic elements and rhythmic patterns of the older Ethnic musie. In Western influenced folk music he mentioned Kundiman, the major popular song and Kulintang its predecessor. The speaker played a number of tapes to illustrate the various instruments and the song types and concluded by quoting Mahatma Gandhi's words that though their windows were open for the winds from all directions, yet they would not like

to be blown off their feet. Thanking him Dr. Raghavan referred to his own visits to Manila and listening to their music, and pointed out that the instrument Kudyapi was really the old Indian Vina type called *Kacchapi* which was also current in Indonesia and was part of the larger Indian influence on SE Asian arts and culture. There were also other Indian elements and words in their music which could be mentioned.

HARIKATHA

Sri V. V. Narasimhacharya of Kakinada read a paper on the development of Harikatha in Andhra Pradesh. The speaker first referred to the considerable amount of Telugu literature on religious subjects and religious songs by saints and devotees all of which formed material for Harikatha. He referred also to the art of Yakshagana as a form related to the Harikatha. Among performers of Harikatha, the foremost was Sri Adibhatla Narayana Das, poet and musician, who could also dance to the songs sung in Harikathas. Some poets wrote songs and narrative material required for Harikatha. The speaker mentioned a number of these compositions. He however regretted that today there were few qualified Bhagavatas like Sri Narayandas.

Thanking him Dr. Raghavan said that the speaker was the oldest living member of the Experts' Committee of the Academy, having been connected from the very beginning with the Committee and they were all pleased that the oldest Experts' Committee member was able to participate in the Golden Jubilee Conference.

JOURNAL

Dr. Raghavan announced the publication of the 45th Volume of the Accademy's Journal.

CONDOLENCES

He placed before the Experts' Committee a resolution expressing condolence on the demise of the following musicians and artists: Semponnarkoil Dakshinamurthi Pillai, Smt. Ragini, Tinniyam Venkatarama Iyer, Vidyala Narasimhalu Naidu and Tediyur Narayanaswami. The members stood for a minute in silence.

CONCLUSION

Bringing the proceedings of the Experts' Committee of the 50th (Golden Jubilee) Conference of the Academy to a close, Dr. Raghavan gave a resume of the Experts' Committee work, which extended from the 18th December, 1976 to 2nd January, 1977 and thanked the various participants and particularly those who came from North India and foreign countries. He thanked the several Universities and other bodies, the Central Sangeet Natak Akademi, particularly and Societies and Foundations outside the country which enabled delegates to participate from U.S., Holland, Japan and Philippines. He thanked the members of the Experts' Committee who contributed to the success of the discussions and demonstrations, to Max Mueller Bhavan for their assistance in lending some materials, judges who sat at the competitions, and concerts to decide awards and to the donors of prizes. He also thanked Smt. T. Brinda who, apart from presiding over the conference, gave two concerts during the session. He thanked the Press for the coverage they gave for the proceedings of the Experts' Committee meetings.

MEMBERS' DAY

The Academy observed Members' Day this morning. After refreshments there was a programme of music by members and members' children.

THE SADAS

The Sadas (Convocation) of the 50th (Golden Jubilee) Conference of the Academy was held in the Auditorium of the Academy on 2nd January 1977, at 4 p.m. with Sri C.V. Narasimhan in the Chair.

There was a distinguished gathering of members of the Academy, Music lovers, Musicians, Scholars and Experts. The proceedings commenced with a prayer by Smt. R. Vedavalli.

Sri R. Ranganathan, Secretary, read messages received for the success of the Convocation. The Sadas was convoked by Sri S. Natarajan, Secretary. The President of the Academy Sri T.S. Rajam, then welcomed the Sadasyas. In his speech he said :

Ladies and Gentlemen,

I have pleasure in extending you all a warm welcome to this Sadas on the occasion of the Golden Jubilee of the Academy.

The Hon'ble Dr. Karan Singh pointed out in his brilliant inaugural address that the word 'Golden' in Indian tradition symbolises the power of creativity. In the view of many rasikas, this year's Conference seems to have fulfilled this yardstick in a large measure. The concerts have been of a high order and opportunity has been given for many young artistes to shine forth and bring out their talents. The Academy would always like to include as wide a spectrum of artistes as possible, but as all of you know, there are temporal and physical constraints. If some of the senior vidwans had not been included, in many cases it was due to circumstances beyond the control of the Academy. However, in terms of numbers, about 300 artistes have participated in this year's concerts and special recitals, but more than the numbers I should say that the standard of performances has been high.

The President of this year, Srimathi Brinda has given us two recitals at the Experts' Committee—one on the Veena and another vocal. These have been very widely applauded and appreciated as being in the highest tradition of Carnatic Music. The Experts' Conference has been attended by many foreigners; delegates from the Central Sangeet Natak Academy and some of our Universities; as also from the Scientific section of the Indian Airlines. I wish to take this opportunity to thank all those who have participated and made this year's Conference a success—particularly Pandit Ravi Shankar of international fame, who, out of his regard for our Academy, has been responding to our invitations without receiving any fees, and also Pandit Jasraj.

I am glad to inform you that on this Golden Jubilee, Srimathi Yogam Nagaswamy has doubled the award for the best performance among the senior vidwans from Rs. 1100 to Rs. 2200. This is indeed a generous gesture and we are grateful to her for this.

The Hon'ble Justice Sri M. Ananthanarayanan declared open Professor Sambamuthy's collection of Music books and Manuscripts. This Library will greatly assist our institution in its academic and research work. I would request all those interested in the Academy to help build up the Academy's Library by contributions, particularly in the form of valuable music records, authoritative works, books, manuscripts, etc.

During this Golden Jubilee year, the Academy unveiled a bust of Sri K.V. Krishnaswamy Iyer and a portrait of Dr. U. Rama Rao, its first President. The bust was unveiled by Dr. P. V. Rajamannar and the portrait by Dr. B. Gopala Reddy and these will serve as symbols of inspiration for gererations to come.

I would like to make a special mention of the Golden Jubilee Souvenir. Thanks to the efforts of Dr. V. Rāghavan, the souvenir contains, apart from being enriched by special articles, a record of the Academy's activities over the past 50 years. Dr. Raghavan has taken great pains to compile and present details of office-bearers, Committee Members and other relevant information. I am sure this volume will be cherished as a historical record of the achievements of the Academy during the last 50 years.

On the occasion of the Golden Jubilee, I wish to refer to all those who had from the very beginning helped in the growth of this institution. Among the founders was the well known statesman Sri S. Satyamurthi; among the Vice-Presidents was Sri Kasturi Srinivasan who helped us in many ways—not only through the hospitality of the columns of the Hindu, but also in looking after major items of work during the period of illness of the President Sri K. V. Krishnaswamy Iyer. That was the period when the building programme was in full swing and Sri Kasturi Srinivasan and several others who helped in collections as well as gave donations, deserve our gratitude.

Among the Presidents of the Academy, I have already referred to the first two; the third President Sangeeta Kalanidhi T. L. Venkatarama Iyer, along with Sangeeta Kalanidhi T. L. Subba Rao, played a great part in building up the academic work of the institution.

Sri R. Venkataswamy Naidu and along with him our Committee member Sri V. Panchapakesan, were responsible for organising two benefit concert series in Coimbatore for the building fund. When the plans for the building were drawn up, Sri S.P. Chitnis was of great help. Sri R.K. Murti was also very active in the negotiations for the purchase of the site.

The Secretaries and Treasurers of the Academy from the very beginning deserve special mention. Among the first secretaries were Sri E. Krishna Iyer. Sri S. Rajagopalachary, Sri K.S. Viswanatha Sastry, Sri G.T. Sastri, and among the later ones Sri C.K. Venkatanarasimhan, Sri E.V. Sundara Reddy, and Sri K. Soundararajan. Among the Treasurers must be mentioned Sri Damodara Mudaliar and Sri K.R. Sundaram Iyer, who looked after the Treasurership for a considerably long time and is still helping in the Trust Board. Among other members of the Trust Board are the late Sri T.S. Narayanaswamy, Sri V.D. Swamy and Sri T. Sadasivam, who have been of immense assistance.

Among members of the committee from the beginning, there are still with us Mr. Basheer Ahmed Sayed and Sri K. Chandrasekharan, who have taken continued interest in the work of the Academy.

I should also like to mention the special efforts made by the Conference sub-committee, particularly the present Secretaries and the Convener Sri G. Narasimhan, for the work they have done in organising the various aspects of the Golden Jubilee celebrations. It is indeed no easy task to organise so many concerts and a programme running round the clock from morning to midnight. It has run exceedingly smoothly, except for one gap, and for filling it in a most fitting manner so that the Golden Jubilee Celebrations will be complete, I should specially thank Sangeeta Kalanidhi Semmangudi Srinivasa Iyer, who kindly consented to give a concert in the New Year evening.

I have already referred to the cooperation we have received from the Vidvans. Many of them have given performances in the Academy without accepting any fee. To all of them I express the thanks of the Executive Committee.

I am glad to inform you that this year the Academy awarded Certificates of Merit for distinguished service to the cause of Music to the following:

1. Sri R. K. Venkatarama Sastri, well-known violinist;

2. Sri Valangaiman Shanmugasundaram, one of our leading Thavil Vidvans;

3. Vidwan K. C. Thiagarajan, Principal of our Teachers' College of Music; and

4. Sri R. Rangaramanuja Iyengar, well-known Musicologist.

The Sadas we are now holding will be presided over by Sri C.V. Narasimhan. Sri Narasimhan is well-known throughout the world for the work he is doing in the United Nations Organisation. He is now the Under Secretary-General for Inter Agency Affairs and Co-ordination. As those of us in Madras know, Sri Narasimhan entered the Indian Civil Service in 1936 and after holding many offices with distinction, he joined the United Nations in 1956. His accomplishments are many and I do not wish to detail them at length since I will be embarassing a close friend by my tributes. To say that he is interested in Carnatic Music is to put it very mildly: in fact he is steeped in it. He is one of those rare persons who can both appreciate and also render a concert with distinction. On your behalf and on my own, I extend him a special welcome and request him to preside over this Sadas and conduct the proceedings.

Then the President of the Conference Smt. T. Brinda was presented by the Academy President Sri T. S. Rajam to the President of the *Sadas*.

Smt. T. BRINDA

Born on 6th November 1912 in the family of the great Vina Dhanammal as daughter of Kamakshiammal and grand-daughter of Dhanammal ; received her music training under the famous Kanchipuram Naina Pillai and also imbibed the great tradition of Dhanammal both from her and her daughter Lakshmiratnammal ; began to give bublic performances at the early age of 8; has a vast repertoire not only of the Kritis of the Trinity but also of *Padas* and *Javalis* ; has published a collection of *Javalis* for the Music Academy, Madras ; received in 1965 the Presidential Award for

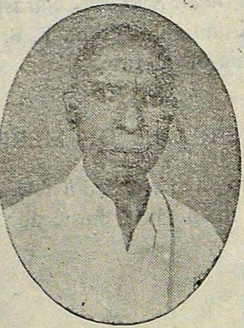
Vocal Karnatic Music ; was Professor of Vocal Music for over two decades at the Central College of Karnataka Music, Madras ; was Visiting Professor in the University of Washington, Seattle, U.S. ; is also well-versed in Vina ; besides her daughter Vegavahini, has trained many disciples both in Madras and Bombay ; is a representative of the high and rich tradition of Karnatic music associated with Vina Dhanammal.

The President of the *Sadas* Sri C. V. Narasimahn then conferred the title of Sangita Kalanidhi on Smt. T. Brinda and presented her the *Sanad* and Insignia of the title.

CERTIFICATES OF MERIT

As usual, the Academy had selected a few senior Experts who had done long service in the field of music for the award of the Certificate of Merit.

Sri R. Ranganathan, Secretary, presented Sri R.K. Venkatarama Sastri for the award of the Certificate of Merit.



VIDVAN R. K. VENKATARAMA SASTRI

Born on 10th November 1910 at Rudrapatnam in Mysore ; son of R. K. Krishna Sastri, a vocalist and violinist and Sanskrit and Kannada Pandit at the Maharajah's College, Mysore ; studied vocal music from his twelfth year under Vidvan Venkata Rao : studied also with Vina Subbanna at Mysore and then practised on the Violin with Sangita Kalanidhi T. Chodaiah whom he had accompanied during his performances all over India ; moved to Madras in 1936 ; joined the A.I.R. in 1938 and served there for thirtythree years ; has accompanied all the leading vocalists of South India; has participated in the national programmes ; was blessed by His Holiness of Kanchi Kamakoti Peetham with the title 'Tantri Nada Visarada' in 1968.

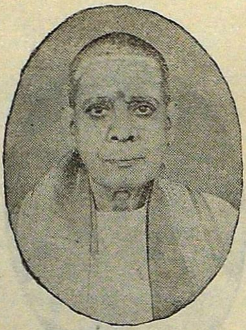
Sri S. Natarajan, Secretary, presented Sri. Valangaiman A. Shanmugasundaram Pillai, a reputed Tavil Vidwan for the award of the Certificate of Merit.

VIDVAN

A. SHANMUGASUNDARAM PILLAI

Born on 2—4—1914 at Valangaiman, Thanjavur Dt; son of Arumugam Pillai; pupil of his own father and elder brother and also of Nachiarkoil Raghava Pillai, the well-known Tavil Vidvan ; has been a leading Tavil Vidvan for over fortyfive years; has accompanied all the celebrated Nagasvara artists of Tamil Nadu and has also figured with all the leading Tavil Vidvans in numerous performances ; has had concert tours all over India and Ceylon.

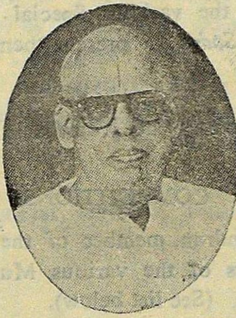
Sri Embar Vijayaraghavachariar presented Sri K.C. Thiagarajan for the award of the Certificate of Merit.



VIDVAN K. C. THIAGARAJAN

Born on 15th December 1913 at Krishnapuram, Pattukottai Taluk. Thanjavur District ; son of Tamil Vidvan K. C. Chidambara Iyer and Chellamal ; learnt music from his 7th year from Vithivitanka Pillai, Nagasvara Vidvan of Tiruvarur and also with Tanjore Krishnamur thi Naidu ; learnt Vocal music for 10 years and then the instruments, Violin, Gottuvadyam and Jalatarangam; has given several vocal concerts ; has served in the AIR, at Tiruchy and Madras stations, from 1939 as Music Producer ; has been responsible for a large number of interesting musical features ; retired in 1971 and joined the Madras Music Academy and became the Principal of the Teacher's College of Music ; has won the first prize for the best feature produced by different AIR stations ; a varsatile artist and music producer ; has made special study of Tamil music.

Sri T. V. Rajagopalan, Secretary, presented Sri R. Rangaramanuja Iyengar for the award of the Certificate of Merit.



SRI R. RANGARAMANUJA AYYANGAR

Born on 2nd February 1901 at Mannargudi, Thanjavur Dt: son of S. Raghunathaswami Iyengar and Janaki Ammal; graduated from the Findley College Mannargudi in 1922; taught English and History at Sir M. Ct. Muthiah Chettiar High School in Madras from 1959; has been a life long student of music with speciality in Vina: has been closely associated with the late Vina Dhanammal from 1926 to 1938; has done private study, research and teaching of Karnatic; music and brought out collections of about 1500 Compositions in notation and a history of Karnatic music; has more recently taught and lectured at different University Centres in U.S.A.

Sangita Kalanidhi Semmangudi R. Srinivasa Iyer, Sri K. Chandrasekharan and Dr. J. Spector of New York, felicitated the recipients of the honours. Acknowledging the honours, the recipients replied suitably.

SPECIAL AWARDS

Dr. V. Raghavan, Secretary, then introduced the Musicians who figured in different concerts of the Season and had been adjudged as deserving the various Special Awards. He requested the President of the *Sadas* to present them the Awards. (See list below).

The President gave away the Awards.

COMPETITIONS

Sri P.S. Ramachandran, member of the Executive Committee introduced the winners of the various Music Competitions held during the Conference. (See list below).

The President gave away the prizes to the successful candidates

TEACHERS' COLLEGE OF MUSIC

Dr. V. Raghavan, Correspondent of the College, introduced the students who had passed out successfully in the examinations and requested the President to give away the diplomas and prizes to them. (See list below).

The President presented the diplomas and the prizes to them.

PRESIDENT'S SPEECH

Sri C. V. Narasimhan then delivered his Presidential address, a summary of which is given below :

" The Madras Music Academy had been rendering invaluable services in the cause of classical music. It has been upholding the highest standards of music and its conference has come to be considered by musicians and music-lovers akin to Wimbledon for tennis

players. The Academy has earned a unique position in the world of Karnatic music by its dedication to preserve the rich heritage. Karnatic music was many-splendoured. There were also various evels of appreciation–emotional, aesthetic, intellectual and spiritual. But the essence was that music should be suffused with devotion. The simple Kavadi Chindu and other folk tunes with perfect sruti as well as the intricate patterns of Karnatic music rendered by musicians in a recital should touch the heart and that was the highest achievement of music. The devotional aspect of compositions has been highlighted by Tyagaraja in many of his songs like 'Swara raga sudha', 'Dasarathe' and 'Mokshamu galada'. Though there had been 'democratisation' in music, he was sure that the great classical traditions would continue to be very much alive."

Sri T. V. Viswanatha Iyer, Member, Trust Board, proposed a vote of thanks.

Competitions & Concerts Prizes 1976-77

COMPETITIONS	DONORS		WINNERS
1 Vocal, Music, Gentlemen Sangita Kalanidhi G. N. B. Memorial Prize	Awarded by Sri R. Ranganathan		
2 Vocal Music, Ladies-T. R. Venkatarama Sastri Prize	Awarded by Sri T.V. Rajagopalan	I Prize:	T.V. Sundaravalli
		II ,,	K.R. Umamaheswari
		III ,,	V. Rukmani
3 Violin — Kasturi Ranga Aiyangar Prize	Awarded by late Sri K. Srinivasan	I ,,	B. Lalitha
4 Veena Dhanam Memorial Prize	Endowed by the late Sri M. Sudarsanam Iyengar	I ,,	T.S. Mahidar
5 Modern Compositions — L. Muthiah Bhagavatar Memorial Prize	Awarded by the Executive Committee of the Music Academy	I ,,	B. Latha
6 Tamil Songs—The 'Amarar Kalki' Tambura Prize	Endowed by Sri T. Sadasivam	I ,,	B. Latha
		II ,,	V. Rajkumar
7 Maharaja Svati Tirunal Compositions—Murthi Memorial Prize	Endowed by the R.K. Murthi Memorial Committee	I ,,	R. Gita
		II ,,	V. Rajkumar
		III ,,	Vijayalakshmi

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8	Purandaradasa Padas	Endowed by V.S.S.K. Tobacconist, Jaffna	I	,,	V. Rajkumar
			II	,,	V.N. Padmini
9	Kshetrajna Padas	Awarded by the Music Academy			
10	Pallavi Singing—Dr. Sankaranaryana Iyer Memorial Prize	Endowed by Dr. S.S. Krishnan			
11	Sanskrit Compositions—Dr. V. Raghavan Prize	Awarded by Smt. Priyamvada Sankar	I	,,	Sudha Venkataraman
12	Divya Prabandham. Tiruppavai & Tevaram—Sri Vijayaraghavalu Naidu Memorial Prize	Awarded by Vijayaraghavalu Memorial Religious & Charitable Trust, Sirkali c/o V. Ramachandran, Bhemmanna Mudali Street, Madras	I	,,	Sudha Venkataraman
13	Bhikshandarkoil Rajagopala Pillai Prize for Dikshita Kritis	Endowed by Smt. Sarada Natarajan	I	,,	Vijayalakshmi Krishnamurthi.
			II	,,	N. Bhavani
14	Rajalakshmi Jagannarayanan Prize for Tulasidas Songs	Endowed by S. Jagannarayanan	I	,,	S. Srimathi
			II	,,	V. Jayashree
15	Vedagiri Prize Tyagaraja Kritis	Endowed by Smt. Lakshmi Vedagiri	I	,,	Sudha Venkatraman
			II	,,	T.V. Sundaravalli
			III	,,	R. Santhanam

16 Sri U. Ramachandra Rao Memorial Prize for Meera Bai Songs	Endowed by Sri U. Ramesh Rao	I ,,	V. Jayashree
		II ,,	Lalitha Venkataraman

Concerts

1 Sri K. R. Sundaram Iyer Shashtyabdapurti Prize for the best Sub-Senior Musician	Awarded by Sri K.R. Sundaram Iyer Shashtyabdapurti Trust	Sri V. Subramaniam
2 V.R. Sambasiva Iyer Memorial Prize for the best Sub-Senior Violinist	Awarded by Sri S. Natarajan	Sri T. S. Rajagopalan
3 T.V. Subba Rao for the best Junior Musician	Awarded by the Executive Committee of the Music Academy	Smt. Shobana Rangachari
4 Semmangudi Narayanaswami Aiyar Memorial Prize for the best Jr. Violinist	Endowed by Sri V. Panchapagesan	Master K. Balasubramanyam
5 Dr. Henry Cowell Prize for the best Junior Mridangist	Endowed by Dr. Henry Cowell, U.S.	Smt. N. Sumathy
6 Naum Lichtenberg Prize for the best Junior Violinist	Endowed by Dr. (Mrs) Johanna Spector, New York	Sri H. K. Narasimhamurthy

7	Veenai Shanmugavadivu Prize for a Veena Player	Endowed by M.S.S. Ladies Felicitation Committee	Sri R. Pichumani
8	D.K. Pattammal Prize for a Lady Vocalist	Endowed by D.K.P. Ladies Felicitation Committee	Smt. Vegavahini
9	Challapally Ranga Rao Prize for deserving Veena Player	Endowed by Sri Chitti Babu	Smt. Meenakshi Somasundaram
10	Yogam Nagaswami Prize for a Senior Vocalist	Endowed by Smt Yogam Nagaswami	Sri M.D. Ramanathan
11	Smt. Sarada Krishna Iyer Prize for a Musician in the concerts during the year	Endowed by Justice V.R. Krishna Iyer	Smt. T. Muktha
12	Additional Dikshita Kriti Prize	Awarded by Bharati Society, New York	Prof. S. Ramanathan
13	V. T. Ksishnamachari Prize for Harikatha	Endowed by Sri V.K. Rangaswamy	Udayalur Sri Rajagopala Sarma
14	N.V. Raghavan Prize for a Sr. Violinist	Endowed by Smt Indira Rangaswamy	Sri Lalgudi Jayaraman
15	Nyayapathi Sriranganayakamma Prize for deserving Junior Artist	Endowed by Prof. N.V.V.J.Swamy U.S.A.	Smt. Balasaraswati (Ariyur Sisters)

16	Prize for the best paper, talk etc. at Expert's Committee	Endowed by Sri A.C. Rangarajan	Smt. V. Ranganayaki
17	Prize for a Violinist	Endowed by late Violinist Abhiramasundari	Smt. Lalitha Raghavan
18	Vidvan Semmangudi Narayanaswami Iyer Memorial Prize for II Award	Endowed by Sangita Kalanidhi Semmangudi R. Srinivasa Iyer	Chalakudi Sri N.S. Balakrishnan
19	Sri G.V. Narayanaswamy Iyer Prize for II Award	Endowed by Sangita Kalanidhi G.N. Balasubramanian	Smt. Rangamani
20	Special Prize-French Violin	Awarded by Mrs. T.S. Rajam	Sri M. Chandrasekharan
College			
1	Sri K.V.K. Iyer Memorial Studentship in the Academy's Teachers' College	Endowed by Sri G.T. Sastri	Smt. R. Ramani
2	Raja Sir Annamalai Chettiar Prize in the Academy's College for the Practical	Endowed by Raja Sir Annamalai Chettiar	Smt. C.V. Madhurambal
3	R. N. Sharma Memorial Prize in the Academy's College for Theory	Endowed by T. Alamelu Ammal	Kumari N. Hemalatha

Musicians and Musicologists from North India and other parts of the world

who had participated in the Academy's Conference and Concerts

1927	Conference with A.I.C. session	Pt. Vishnu Digambar, Rahiman Sahib, Aladiakhan, Mysore, Prof. Khare, Govinda Rao Bhukanpurkar, T. R. Singh, Lahore, B.S. Sen, R.B. Soman, V. N. Thakur, Prof. Bhagawat, Prof. Pendharkar, Raja Nawab Ali Khan, Lucknow (Paper - The Sruti Myth exploded), Rev. H. A. Popley, Calcutta (Paper -A plea for an all-Indian system of Notation)	
1933		Hind Wahid Khan, Sitar and Kacchap Vina concert	
1933-34	7th	Abdur Kareem Khan Saheb, Miraj	Vocal concert
		S. N. Ratanjankar, Lucknow	,, ,,
1934-35	8th	Naziruddin Khan, Indore	Lecture-demonstration. Also Vocal concert
1935-36	9th	Manji Khan, Bombay	Vocal concert
1936-37	10th	Mr. Sadasivam of Jaffna	Talk on Vannam
1937-38	11th	Mrs. Grace Calwell	European Music: Talk and Demonstration
		Basheer Khan, Gwalior	Vocal concert
22-10-1939		Kashinath Gangadhar Tulpule	Vocal concert

1941–42 15th	Prof. G. H. Ranade, Poona	Papers on (1) Raga Madhyamadi (2) Folk-Music
28–12–1943	Roshanara Begum	Vocal concert
1945-46 18th	Dr. V. G. Paranjpe, Poona	Talks: (1) Graha Sruti Bheda (2) Classification of Melodies
1945-46 19th	Balakrishna Rao, Bombay	Talk on Voice Culture
	Kapileswari Bua, Bombay	Some Hindustani Ragas-Demonstration.
	Bai Roshanara Begum and Party	Vocal concert
1948-49 22nd	Pt. Ratanjankar, Lucknow	Illustrated talks-(i) Closed Forms in Hindustani Music (ii) Just Intonation in Hindustani Raga-singing.
	Smt. Gita Sarabai	Raga Alapa Development in Hindustani.
	Ustad Ali Akbar Khan	-do-Demonstration on Sarod.
	Gyan Prakash Ghosh also attended. The Indian Branch of the	

		International Society for Contemporary Music met along with the Academy's 22nd Conference.	
		Pt. Dilip Chandra Vedi, Lucknow	The Six fundamental Ragas of Hindustani Music
		Ustad Fiaz Khan, Boroda	Vocal recital
		Bismillah Khan, Banares	Shahnai recital
1949-50	23rd	Pt. Ratanjankar, Lucknow	Points of Affinity between Hindustani and Carnatic Music (Talk) Also Vocal concert
		Pt. Ravi Shankar	Demonstration and Explanation of Ragalapa-Also Sitar recital
		Gyan Ghosh, Calcutta (Tabla)	Instrumental playing and Plan of Tabla accompaniment in Hindustani Music
1950-51	24th	Pt. Ratanjankar, Lucknow	Ragas in Hindustani Music-lecture demonstration
		K. N. Das, Assam	Time-Theory of Ragas in Hindustani Music (Paper)
		Sri Amalendu Goswami, Karachi	Raga-Ragini scheme in Hindustani Music (Paper)
		Miss Victoria Kingsley	European Folk songs-lecture demonstration

1951-52	25th	Pt. Ratanjankar, Lucknow	Lecture and Demonstration on Raga-Interpretation in Hindustani Music
		Pt. Puttaiya Swami, Gadag	Vocal recital
1952-53	26th	Sri Raghunatha Panigrahi and Nilamani Panigrahi	Jayadeva's Ashtapadis with demonstration
		Mrs. Sumati Mutatkar	Alap in Hind ustan Music (Paper–Demonstration)
		Prof. Balakrishna Bua Kapileswari	Hindustani Vocal recital (accompanied by Desa Singh on Tabla)
		Pt. Ravi Shankar attended and participated in the discussion; also played on the Sitar	
		Sri Robindralal Roy	On Transformation of Sthayas by alteration of Sruti (Paper)
		Miss. Malavika Roy	Vocal recital, accompanied by Sri Desh Sigh, Kashmir, on Tabla
		Mr. Alain Danielou	Research in Indian Music (Paper)
1953-54	27th	Mr. D. T. Joshi, A.I.R., New Delhi	Demonstration on the Sitar
		Mr. John Marr, London University	Oriental Influences on Western Music
1954-55	28th	Smt. Balakrishna Bua Kapileswari, Bombay	Talk–demonstration on Sruti, Svara, Murchana, Grama and Raga

		Bade Gulam Ali Khan, Karachi and Party	Vocal recital
		Mr. Alain Danielou	Folk Music of the world : Talk illustrated with records
1955-56	29th	Mrs. Annapurna Ravi Shankar	Demonstration on Surbahar
		Brij Mohan and Miss Kapila Mallik	Kathak Dance: Talk and Demonstration
		Dr. V. G. Paranjpe, Poona	Aesthetic Development of Indian Music-lecture
		— do. —	Music in Bharata's Natya Sastra
		Sri Hari Shankar Misra, Banares	Vocal recital
		Pt. Ravi Shankar	Sitar recital
		—do—and Smt. Annanpurna	Sitar and Surbahar
		Mr. Alain Danielou	Ethno-musicology in India (Paper)
		Eagon Vietta, Germany	Music and Dance on the Stage and possibilities of Dance-Drama
		Sir Steuart Wilson Chairman, International Music Council	Singing and Voice Production in the West (lecture)
		Madam Soong Ching-Ling, Vice-Chairman, Standing Committee, National People's Congress of China	Attended the Conference on 29th December 1955
		Nicholas Nobokov	Visited the Academy

1956–57	30th	Smt. Sabita Devi, Rani of Bijni, Secy. Assam State Sangeet Natak Akademi and Mr. K. N. Das assisted by Jadhav Pathak and Bhagavan Boyan (Khol-player)	Bor-geets of Assam (Talk-demonstration)
		Amir Khan and Party, Bombay	Vocal recital
		Dr. Henry Cowell	Influence of Oriental Music on American Music
		Mrs. Cowell	Folk Music–Lecture demonstration
1957-58	31st	Kalicharan Pattanaik of Kala Vikas Kendra, Cuttack and his party (Sri Balakrishna Das and Kumari Angurbala Ray)	Orissa Music and Dance : Demonstration of Odissi dance by Kumari Samyukta Mishra accompanied by Sri Kalicharan Mahapatra on Maddala
		Pt. Sunder Prasad (disciple of Maharaja Bindadin) & Master Chellaram	Demonstration-talk on Bols in Kathak-dance styles of Jaipur and Lucknow
		Sri Shib Mitra	Dhrupad-Talk
		Falguni Mitra	Dhrupad Demonstration
		Bhagavanji Pandya	Mridangam
		Smt. Sabita Devi (Rani of Bijni, Assam) Secretary of the Assam Sangeet Natak Akademi	The Traditional Songs of Assam
		Bade Gulam Ali Khan and Party	Vocal recital

	Pt. Ravi Shankar and Party	Sitar recital
	Mr. Peter Cooper, New Zealand	Development of Key Board instruments
	Prof. Mrs. Mirka Pavlovich, Yugoslavia	(1) Music of Yugoslavia (illustrated with Tapes) (2) Yugoslav Dance and Dance Music
	Mr. Sabin V. Dragoi, Director of the Rumanian Folklore Institute	Rumanian Folk Songs (Illustrated with Tapes)
	Mr. Peter Bodeut, Choreographer, Budapest	Rumanian Folk Dances
1958-59 32nd	Amjad Ali Khan, (son of Ustad Hafiz Ali Khan)	Sarod recital
	Ustad Mustaq Hussain	Demonstration of rare Hindustani Taranas (Tillanas) accompanied by Gulam Jaffar on Sarangi
	Prof. R. C. Mehta, Principal, College of M. S. University, Baroda	Melodic Tensions and Musical Aesthetics (Paper)
	Dr. Maheshwar Neog, Gauhati University	Music in Assam (Paper)
	Prof. G. H. Rande, Poona	Music of Maharashtra (Paper)
	Smt. Nirmala Joshi	Kathak—Talk
	Sambhoo Maharaj and his student Kumari Maya Rao	Kathak—Demonstration
	Dagar Brothers	Dhrupad

	Ustad Mushtaq Hussain	Vocal
	Ustad Hajiz Ali	Sarod
	Prof. Mrs. Mirka Pavlovich, Yugoslavia	Choral Music of Yugoslavia (illustrated with Tapes)
	Mr. Robert Brown, University of California, Los Angeles	Different World Systems of Notation
	Dr. (Miss) Rose Madeleine Renshaw, University of Toronto	Music of East and West-Two sister Arts (Illustrated with Tapes)
3-3-1959	Dr. Scherman's Little Orchestra Co., New York	World Premiere of Dr. Henry Cowell's Madras Symphony
17-11-1959	Mr, Briettschneider, GDR	Piano Recital
1959-60 33rd	Pandit S. N. Ratanjankar	Gamakas (Ucchara) in Hindustani Music Lecture-demonstration
	Prof. Robindralal Roy, Delhi University	Significant use of Srutis in North Indian Ragas (Paper Demonstration)
	Mr. Ananta Misra & Party, Orissa	Music Treatises and Music of Orissa (wlth Vocal and Vina illustrations)
	Bhimsen Joshi	Vocal recital (Ghulam Rasool, Tabla)
	Ustad Vilayat Khan and Ustad Imrat Hussain Khan	Sitar recital (Mohammed Ahmed-Tabla)

	Dr. Alan Hovhaness and Mrs. Elizabeth Hovhaness, U.S.A.	Armenian Music (Lecture-demonstration)
	Dr. A. Hovhaness	East-West Elements in American Music (Lecture illustrated with Records)
	Mr. Howard L. Boatwright, Yale University, U.S.A.	Untempered into nation in the West (Paper)
	Dr. Clfford Jones, U.S.	New Trends in American Dancing (Paper with demonstration and illustration)
3-1-1960	H. Boatwright, A & Mrs. Hovhaness	Concert of Western Music and Premiers of the Madras Sonata
1960-61 34th	Kumar Birendra Kishore Roy Chaudhury, Calcutta	(1) Tansen School of Music (2) Demonstration of Dhrupad on Sarasvati Vina and Sur-Rabab
	Dr. Kumari Prema Lata Sarma, Banaras Hindu University	Ancient Grama System and its Distortion in the Mediaeval Times
	Prof. Deodhar, Bombay	Voice culture
	Dr. Harold Powers, Harvard University, U.S.	Structural functions of Embellishments (illustrated with Piano)
	Mr. Chaturong Montrisart of Thailand (assisted by Dr. Clifford Jones)	Thai Classical Dance (Talk and Demonstration)

		Mr. Anthony Saletan, U.S.	Some Roots of American Folk Songs (Talk and Demonstration)
		Mr. John Marr, The London School of Oriental and African Studies	Polyphony
		Mr. Kuliev, Composer from Azerbaijan in the Soviet Union and other Members of the Soviet Cultural Delegation)	
1961-62	35th	Swami Prajnanananda. Calcutta	Jatis in Bharata
		Mr. Mujaddid Niazi, Lucknow	The light Classical in Hindustani : Talk Demonstration
		Pandit S. N. Ratanjankar, Lucknow	His own new composition in Abhogi Raga and Rupaka Tala (Carnatic) in praise and Commemoration of the Music Academy and its services to the cause of Carnatic Music
		Khan Sahb Abdul Halim Jaffar Khan	Sitar recital (Sadashiva Pawar-Tabla)
		Sri Kumar Gandharva	Vocal recital
		Dr. J. Spector, New York	Acculturation in Music
1962-63	36th	Pt. Omkarnath Thakur	Gramas (Talk and Demonstration) Also Vocal recital

Sri Balwantrai Bhatt, Banaras Hindu University	Recital of his own compositions
Dr. Premlata Sarma, Banaras Hindu University	Aesthetics and Philosophy of Music-Paper
Prof. G. H. Ranade, Poona	Participated in the discussions
Sri Santa Prasad, Banaras	Tabla and its technique—Talk and Demonstration
Swami Prajnanananda, Calcutta	Historical Evolution of the Philosophical Concept of Indian Music
Pt. Ravi Shankar	Sitar recital (Santa prasad-Tabla)

Delegations from Philippines :

Leader : Prof (Miss) Lucrecia R. Kasilag, Dean of the College of Fine Arts of the Philippines, Women's University

Others : Mrs. Leonov Orosa Goquingeo (Choreographer); Prof. N. V. M. Gonzales (Novelist, Short story writer); Prof. (Miss) Virginia Morano (Poet); Prof. Napolean V. Abueva (Sculptor); Mrs. Zuy Layago (Painter) & Dr. Caesar Urtula (Choreographer)

Miss. Lucrecia R. Kasilag said, Philippine Music had received the cultural influence of the Hindu—Javanese Kingdoms of Indonesia and their instrument Kacchapi was derived from this Hindu influence.

Mrs. Leonor Cerosa Goquingo referred to a dance composition of hers on the legend of the origin of the world which was based on a Hindu source.

Prof. N.V.M. Gonzales explained the Philosophical significance of the song on the Papiah Tree

1963-64	37th	Miss Nalini Gajendra gadkar (a student of Pt. Omkanath Thakur).	Classic and Romantic Tradition in the Hindustani Classical Music forms
		Mr. Hafiz Ahmed Khan (nephew of Ustad Nisar Hussain Khan), A.I.R. Bombay	Khyal in Hindustan Music (Lecture demonstration)
		Mr. Mohanlal Aima, (A.I.R., Kashmir)	Folk and Devotional Music in Kashmir (Lecture - Demonstration)
		Mrs. Sushila Rani Patel	Vocal recital
		Pt. Ravi Shankar	Sitar
		Ustad Ali Akbar	Sarod
		Ustad Alla Rakka	Tabla
		Mr. William Skelton, Colgate University, U.S.	(1) American Classical Music- A Unique Entity (Talk and Demonstration) (2) Electronic Music
		Mr. Lloyd La Vaux, U.S.	Classical Music on the Accordion (Lecture-Demonstration)
		Miss Rebecca Stewart, East-West Centre, Hawai	Rhythmic Theories of Indian and European Music
1964-65	38th	Prof. G.H. Ranade, Poona	The neccssity of re-examination and revision of some definitions of our Music in the light of their true spirit rather than of their form.

		Sri Nikhil Banerji	Sitar (Sri Prem Vallabh-Tabla)
		Prof. and Mrs. Kenneth Wentworth, U.S.	Organisation of Sound in Western Music-Talk and Demonstration on Piano
		Mr. Jon B.Higgins, U.S.	The Chants in Mediaeval European Music (Talk)
		Mr. Dennis Murphy, U.S.	The structure, repair and acoustical properties of the classical drums of India with special reference to Mridanga and Tabla
		Members of the U.S.S.R. Cultural Delegation : Mrs. Kazantseva (Leader)	
1965-66	39th	Prof. G.H. Ranade, Poona	Talks : (1) How and Why the Suddha Scale of North and South differ (2) Proper Connotations of Technical Terms in Music
		Sri Thakore Jaideva Singh, Banaras	Kaaku in Music (Talk & Demonstration
		Robindra Lal Roy, Delhi University	Confused Traditions in Indian Musicology (Paper)

		B.K. Misra, Vadyalaya Madras	Talk and Demonstration on Sarasvati Vina
		Swami Prajnanananda, Calcutta	The Culture of Music in Egypt
		Ustad Vilayat Khan and Ustad lmrat Khan	Sitar and Surbahar recital
		Mr. Nizamuddin	Tabla
		Prof. Willard Rhodes, Columbia University, New York	Music of the Amerrican Indians of North America
		Mr. John Cooper, New York	(1) Contemporary Western Music (2) Bharata Sangita by Mr. Harold Schramm of New York (Papers)
		Mrs. Ruth Lorning Cooper, New York	Western Vocal Technique and Interpretation
		Dr. Robert Garfias, University of Washington, Seattle	Korean Music (Talk with Recordings)
1966-67	40th	Pandit Ratanjankar	Comparative Study of the Tala Systems of the North and South-(Talk and Demonstration)
		Ustad Nasir Ahmed of Delhi accompanied by Zahoo Ahmed Khan on Tabla	Demonstration on Taan in Hindustani music

		Smt. Lakshmi Shankar and party	Vocal recital
		Dr. J. Spector, Professor of Ethnomusicology, New York	Samaritan Chant (Hebrew Chant) Talk
		Prof. Tosar Erracart, Uruguay	(1) Western Music of the 20th century (Talk) (2) Piano Recital
1967-68	41st	Dr. Harold S. Powers, University of Pennsylvania, U.S.	Tyagaraja and Adi Tala (Illustrated Talk and Demonstration)
1968-69	42nd	Dr. M.R. Gautam, Banaras Hindu University	Gharanas in Hindustani Music (Lecutre-Demonstration)
		Dr. C.P. Desai, Indrakala Music University, Khairagarh	(1) Music and Dance in Kalidasa's works (2) Development of Khyal Music
		Sri A.C. Chaubay, Indrakala Music University, Khairagarh	Voice-Production Talk
		Dr. J. Spector, New York	Shingli Tunes of Cochin Jews
27-12-68		Ustad Bismilla khan and party	Shahnai Recital
31-12-68		Smt. Siddhesvari Devi	Hindustani vocal concert

1969-70	43rd	Sri C.S. Desai, Khairagarh Music University, M.P. Dr. (Miss) Premlata Sharma, Banaras Hindu University	Papers : (1) Gandharva and Desi Music (2) Sumerian and Indian Music (3) That System and Ancient Grama-Moorchana System (Papers)
		Dr. M.R. Gautam, Banaras Hindu University, Banaras	Forms of Composition in Hindustani Music. Also Hindustani Vocal concert (28-12-69)
		Sri V.H. Deshpande, Bombay	Aesthetic Laws of Hindustani (Paper)
		Sri Dilip Kumar Mukherji Calcutta	South Indian and North Indian Schools : Mutual understanding and appreciation
		Kalicharan Pattanayak	Odissi Dance. Lecture and Demonstration
		Prof. S.N. Ratanjankar, Lucknow	Exchange of ideas and practices between North Indian and South Indian Music-Lecture-demonstration
		Prof. William Skelton, Colgate University, U.S.	Wood-Wind Instrument of the Western Symphony Orchestra (Paper)
31-12-69		Pt. Ravi Shankar Ustad Alla Rakha	Sitar Recital Tabla

1970-71	44th	Swami Parvatikar	(1) Dattatreya Vina-Demonstration (2) A New System of Raga-Classification-Talk
		Miss Sucheta Bhide, Bombay	Talk and Demonstration on Serfoji Maharaja's Marathi Dance-Sahityas
		Prof. R.C. Mehta, M.S. University, Baroda	Ragas and Raga-cchayas
		Smt. Aparna Chakravarti, Calcutta ;	Lecture-demonstration on Hindustani Music
		Dr. V.K. Aggrawal, Delhi University	Techniques of Sitar-Playing
29-12-70		Sri Mallikarjun Mansoor	Hindustani Vocal concert
		Dr. J. Spector, New York	The Maqam in Arabic Music
		Dr. Josef Kuckertz, University of Koln, West Germany	Structure of Ragas
1971-72	45th	Mr. K.K. Varma, Calcutta	The Moorcchana System-Musicomentry (illustrated Talk)
		Mr. Yunus Hussain Khan (Son of Vilayat Hussain Khan), Delhi University	Gayaki in Hindustani Music-Talk and Demonstration
		Smt. Lakshmi Biligiri, Poona	Hindustani Music on Karnatic Veena-demonstration accompanied by Abdul Mirajkar on Tabla

		Sri Balakrishna Misra, Director Vadyalaya, Madras	Different Innovations on instruments
		Pt. Ravi Shankar	Sitar and the Technique of its playing-lecture demonstration (Dr. V. Raghavan Shashtyabdapurti Endowment Lecture)
		Dr. (Mrs) E. te Nijenhuis Utrecht University, Netherlands	Continuity in Indian Raga Tradition
22-12-71		Miss Parveen Sultana	Hindustani Vocal concert
25-12-71		Sri K. Sridhar	Sarod
31-12-71		Ravi Shankar Alla Rakha	Sitar Recital Tabla
1972-73	46th	Sri K. K. Varma, Calcutta	Moorchana Chakras and Ragas-New Researches (Talk and demonstration of 4 newly derived Ragas on Sarod by Sri Narendranath Dhar and Vocal by Smt. Tanima Thakur, accompanied by Mr. Murthy and Sri Dattatreya on the Tabla
		Gnyan Prakash Ghosh, Calcutta	Tabla System in Hindustani

	Mr. V. R. Athawale, Bombay(Pt. Vishnu Digambar's Birth Centenary celebration)	Vishnu Digambar Paluskar and his Contributions (Paper) and a recital of compositions and Bhajans composed or popularised by Vishnu Digambar
	Sri Kapileswari Bua, Bombay (Abdul Karim Birth Centenary)	Abdul Karim Birth Centenary : Talk on the life and work of Khan Saheb and Demonstration of some aspects of Khan Saheb's music
	Smt. Krishna Bisht, University of Delhi	Illustrated Talk on the significance of Raganga in Hindustani Music.
	R. K. Shringy, Banaras Hindu University	Concept of Svara and Sruti and their relation
	R. K. Misra of Vadyalaya	Demonstration and Explanation of the features of shringed in struments
	Dr. Kedaranath Bhowmic (Banaras Hindu University	Tabla-Talk and demonstration
	Sri Channulal Misra (on behalf of the Pt. Omkarnath Thakur Memorial Foundation)	Kirana and Gwalior Gharanas
26-12-72	Mr. Amjad Ali Khan Ms. Lateef	Sarod Recital Tabla

3-12-72		Ustad Ahmed Ali Khan	Hindustani Vocal Recital
1973-74	47th	Pt. Vishnudas Shirali (For the Vishnu Digambar Celebrations)	The Problem of Orchestration in Indian Music (Paper)
		Dr. (Mrs) Kapila Vatsyayan, Ministry of Education	Dr. V. Raghavan Shastyabdapurti Endowment Lecture —A Study of Mayurbhanj & Chhau in relation to other forms of dance in Orissa. With Demonstration and slides
		Dr. and Mrs. P.K. Dikshit, Banaras Hindu University	Recital of Tyagaraja's compositions
		Dr. N. Jairazbhoy, University of California U.S.	Bharata's Gramas (illustruated with charts)
		Mr. David Reck, Wesleyan University, U.S.	Improvisation in Western Music (Talk illustrated with recordings) (2) Music Instruments with Fibreglass (Talk)
28-12-73		Smt. Gangu Bai Hangal	Hindustani Vocal concert
		Master Kartik Seshadri	Sitar Recital
1974-75	48th	Mr. Gurba Singh	Researches on Acoustics-Newly Invented Sruti Harmonium and Sruti Vina
		H. V. Modak, Poona and P. Ravindra, Bombay	

	Mrs. Niloufar Khan (Niece of Vilayat Khan)	Surbahar-Jalkand demonstration
	Dr. (Mrs) E.te Nijenhuis of Netherlands	(1) Western Parallels of Pallavi Techniques (Dr. V. Raghavan Shastyabdapurti Endowment Lecture) (2) The change of Tone System in Indian Music.
	Prof. (Mrs.) Hanrietta, Yurchenko, New York, U.S.	Music of Black Americans (Talk illustrated with recordings)
30-12-74	Smt. Sharan Rani Mr. Lateej Ahmed	Sarod Recital Tabla
1975-76 49th	Dt. Harold Powers U.S.	The Gamaka System and Dikshitar Tradition (Talk and Demonstration)
	Dr. J. Spector, U.S.	Anthropology and Music (Talk illustrated with tapes)
	Mr. Miasita Kusan, Japan	Demonstration on the Japanese stringed instrument KOTO Presented by party sponsored by Indo-Japanese Association : Mr. Kusano, Mr. Nagao and others
28-12-75	Smt Girija Devi	Hindustani Vocal

THE TREATMENT OF MELAS IN THE SANGITA CHANDRIKA OF AATTOOR KRISHNA PISHAROTI

LEELA OMCHERY

The author :

Sangita Chandrika, published in 1954, as the Sri Svati Tirunāl Smāraka Grantha by the Gita Press Trichur, is an exhaustive treatise on music in Sanskrit. Its author, the late Sri Aattoor Krishna Pisharoti, or Krishna Chandra, as he called himself in the work, was one of the foremost scholars and authorities on Kerala arts and literature. He published works numbering about 30 and covering a wide variety of subjects like history, poetry, literature, criticism, Nyaya, Tarka, Alamkara, Attakkatha, commentaries and translations of outstanding Sanskrit works, etc. stand as monumental pieces in their respective fields. He became a legend in his life time and great titles such as Pandita raja, Kaviratna, Bhashatilaka etc. were conferred on him.

His long association with the Kodungalloor and Travancore Palaces, two of the foremost centres of literary and cultural activity of the time, his stay and training at Alathur and his marriage with a lady renowned for her musical talents had contributed a great deal to the distinction he achieved in the fields of fine arts.

Form and Content :

Sangita Chandrika comprises Sanskrit *sutra-s* written in Malayalam script and the author's exhaustive commentaries in simple Malayalam prose. This has an advantage over other treatises. Most of the other works, right from the *Nātya-sāstra*, contain only the textual matter in verse form by their respective authors. Commentaries and interpretations to these works appeared only centuries later and that too by scholars other than the author. This drawback made many portions misleading and confusing. Sangita Chandrika is free from this defect, as the author himself has provided the commentaries in simple Malayalam prose, making it within the reach of even a layman's wisdom.

The work is in 12 chapters called *Prakāsa-s* dealing with *Nāda*, *Sruti*, *Svara*, *Vinā*, *Grāma-Murchanādi*, *Mela*, *Tāla*, *Varnālamkāra*, *Gamaka-sthāyādi*, *Prabandha*, *Rāga and Gita*. Every chapter is a thesis by itself as each of them is a precious package of sound theories and ideas, established through scientific calculations and critical analysis of the old and existing views on the subject, in the context of practical singing. How could it be otherwise, when the author, an outstanding *vainika* and scholar, himself suffuses his work with practical out-pourings on the basis of which alone he tries to interpret theories old and new ?

In the present paper I am dealing only with his treatment of *Mela-s*, which is different from that of the illustrious scholars like Ramamatya, Venkatamakhi, Somanatha and Ahobala.

Since his treatment of *Mela*, is subjected to certain changes on the popular concept of *sruti*, *svara*, *grama*, and *mela*, I feel, a word about his views on these would be worthwhile before I proceed to his *Melā-s*.

Sruti :

The author dismisses the concept of 22 *sruti-s* followed by Amātya, Ahobala, Venkatamakhi and others for the following reasons :—

1. The 22 *sruti* system and the arrangement of the *suddhas vāras* on the basis of "*Catuscatus catuscaiva*" hadbeen formulated by Bharata to suit the requirements of *Grama-sangita*, consisting of 18 *raga-mula-jati-s*, 30 *grama-rāgā-s* etc. which were totally different from *Desi-Sangita* and its *Mela*-concept As such, its introduction to *Desi-Sangita* and *Dākshina sāngitā* by the above scholars was not appropriate.

2. Though these scholars accepted the 22 *sruti* system of Bharata, they did not follow his svara distribution over these *srutis*. They fixed their *suddha* notes differently from those of Bharata and created confusion.

3. Moreover, their *sruti-savra* principles go against their own *sruti-svāra* arrangements described in their *vina* chapters. The author brings out their blunders through a number of illustrations.

4. He therefore rejects the old concept of 22 *srutis* and the unequal distribution of *svaras* because he strongly feels that they are not suitable for interpreting the *Melas* of the South. Thereafter he adopts a system of 24 *srutis* and their equal distributiou over 12 notes in a *sthāyi* to interpret the *Melās*. That there are 24 *srutis*, if not more, which are equally distributed among 12 notes is proved through two experiments on the *vinā* strings.

Svaras :

The author does not want to support Venkatamakhi's 16 *svara* concept for the following reasons :—

1. *Saptasvaras* are 7 different basic sounds and their *suddha* and *vikrta* varieties form the basis of all *rāgas*, *tāna-s*, *murchana-s* etc. and as such giving additional names to these *svaras* to make them appear different when they are actually not, does not make any sense.

2. These scholars have stated that *shadja* and *kākali nishāda* and *panchama* and *prati-madhyama* are different by one *sruti* while Bharata clearly states that they are different by 2 *srutis*. Those sounds which have just one *sruti* difference cannot be considered as two different notes; they have to be taken up as varieties of the same note.

3. A *sampurna mukhya mela* essentially should have all the *saptasvaras* consisting of all *suddha*, or all *vikrta* or *suddhā vikrta* notes. If a *Mela* has to drop one or two notes of the *saptaka*, to accommodate the varieties of a note or notes in its *sthayi*, as in the case of Kanakangi etc, it cannot be termed as *sampurna mela*. It can be treated only as *samkirna mela oudavita*, *sādavita* etc. instead of *sampurna mela*.

Grama :—

The author agrees with Venkatamakhi in admitting that only *sadja grāma* is prevalent in Karnatak music. But he totally disagrees with him while giving reasons for the absence of *Madhyama grama.* The author believes that there is no *Madhyama grama* because of the following facts:—

1. The *prati-madhyama* of *Dakshina sangita* is a *Vikāra Panchama* and is diffefent from the *Tri-sruti* panchama of the original *mādhyama grama* and as such, to accommodate it into a system where such a *madhyama* has little relevence will be difficult.

According to the author the *shadja gramā* exists in our present day system with the following differences from the original *grāma.*

1. In the present day *grāma*, the positions of *suddha Rishabha* and *Dhaivata* have been changed.

2. *Prati-Madhyama* has been added.

Mela :—

After careful analysis, he rejects the *Mela*-systems of Ahobala, Amatya, Somanatha, Govindasuri and others because they, while accepting the 22 *sruti* systems of Bharata, disowned his principle of *svara* positions, which stated that there should be a difference of minimum 2 *srutis* if 2 *svaras* were to be considered as two different notes. According to the aforesaid scholars, the difference between *shadja* and *kakali nishada* and between *prati-madhayama* and *panchama* was just one *sruti*. Moreover, their policy of giving almost all *srutis*, the status of one note or more, was not a healthy trend, as it questioned the very concept of the *sruti* systems.

Regarding the 72 *Mela* scheme, Krishna Chandra feels that it suffers from '*Apurnata-dosha*' or the defect of being incomplete. The scheme is based on treating the 12 *svara-sthanas* into 16 notes. According to this, all the five notes leaving the *shadja* and *panchama* are treated as *sankirna svaras*. But when the scheme is worked out, the *sankirna* character is given only to the *svaras* R,G,D and

N and not to *Madhyama*. As a result, the *Sankirna Madhyama Melas* do not make their entry into the scheme and this makes the scheme incomplete. To make it complete, the *Sankirna Madhyama Melas* also should be added. Then it would be found that there are about 90 *Melas* instead of 72 and 17 *svaras* instead of 16. Krishna Chandra says that the statement of Venkatamakhi that *Suddha Madhyama* and *Vikrta Madhyama* will appear only separately, is contradicted by himself in his *Raga prakarana* where he accepts the *Sankirna Madhyama* concept as well, for describing *ragas* like Saranga etc. He further feels that all these confusions could have been avoided, had he (Venkatmakhi) treated the universal concept of 12 *svaras* as 12 *svaras* only and *Melas* like Kanakangi etc. as *Oudavita-s* and *Shadavita-s*. Instead of formulating a scheme to record and arrange uncommon and unpopular *Melas*, it would have been ideal if Venkatamakhi had created a scheme, where prominent *ragas* like *Saranga, Hamir-Kalyani, Bihag* etc. could find a place.

Rejecting thus, the earlier *Mela* schemes, including the 72 *Melas* as well, the author arrives at the conclusion, that for treating the *Melas* of the South, 24 *srutis* are essential and just 12 notes are sufficient without additional names or status. He does not even accept the common terms like *chatusruti*, *panchasruti*, *shat sruti*, *sādhārana*, *Antara*, *Kaisiki*, *Kākali* and *Prati* etc. to denote the 12 notes. The varieties of R,G,M, D and N. are called as *Sudha* and *Vikrta*, the former suggesting the flat ones and the latter denoting the sharp varieties.

With the above as the basis, Aattoor proceeds to calculate the *Melas* of the South through a scheme of 32 principal or *Mukdya Melās*. To this are added 52 *sankirna Melas* and a number of *Shadavita* and *Oudavita Melas*.

He defines the *Melas* as " *Murcchana-srayam-tattad-rāgānugunām svara melanam Melah* " and divides the *Melas* into 2 groups, viz. *Mukhya* and *Sankirnā*. If a *Mela* consists of *sapta svaras* belonging to the *Suddha* variety or *vikrta* group or *Suddha-vikrta* groups, but without the presence of the varieties of the same note

it is called *Mukhya Mela.* Those *svara* combinations consisting of both the varieties of the same note or notes in their octaves are called *sankirna Melas.* When *sampurnā Mukhya Mela* drops one note from its octave and exists with 6 notes only, it is called *Shadavita Mukhya Mela* and when a *sampūrna-Mukhya Mela* exists with 5 notes after dropping two of its *sapta svaras*, it is called *Oudavita Mukhya Mela.* Likewise there are a number of *shadavita* and *Oudavita Sankirna Melas* as well.

All those Mukhya Mélas consisting of Pūrna, *Shadavita* and *Oudavita*, are considered as Uttama Mélas Those Mélas having one *Sankīrna* in the *suddha* and *vikrta* varieties of one note only in their octaves, are considered as Madhyama and those *Mélas* having varieties of two *Sankīrnas* are considered as Adhama. There cannot be Mélas with svaras representing the flat and sharp varieties of more than 2 notes in their *Sthāyis* because the occurrence of the same interval consecutively for more than 4 times without Sa and Pa in between would affect the Melody of a Mela and as such is avoided.

The Scheme of 32 Mukhya Mélas :—

Out of the 12 notes, 33 *sampurna Mélās* are obtained by combining the svaras r, g, m, d and n, differently on the basis of their *murcchanas.* They are worked as follows :—

Risabha gandhara varieties :—

1. *Suddha Risabha and Suddha Gāndhāra (Sādhārana Gāndhāra)*
2. *Suddha Risabha* and *Vikrta Gāndhāra* (Antara *Gāndhāra*)
3. *Vikrta Risabha (Cathusruti Risabha* nnd *Sādhārana Gāndhāra)*
4. *Vikrta Risabha* and *Vikrta Gāndhāra (*Antara *Gāndhāra)*

When the above 4 varieties of Risabha-*gāndhārās* are multiplied with the two kinds of Madhyama they become 4×2=8 Mélas. When these 8 Melas are multiplied with the two kinds of Dhaivata, they become 8×2=16. When these 16 Melas are multiplied with the two kinds of *Nisādas* we get 16×2=32 Melas.

To record the svaras of the *Melas* the author uses the famous *Katapayadi* formula followed by Venkatamakhi. But Krishna Chandra uses the formnla in a different and more specific way than that of the former.

Katapayādi

1	2	3	4	5	6	7	8	9	0
k	kh	g	gh	g	e	ch	j	jh	j
t	th	d	dh	n	t	th	d	dh	n
p	ph	b	bh	m					
y	r	l	v	s	s	s	h	l	

In the above table it would be found that the letters k, t, p and y fall on the number one ; the letters kh, *th*, ph and r fall on number 2, the letters g, *d*, b, and l fall on the 3rd ; the letters gh, *dh*, bh and v fall on the 4th, the letters g, *n*, m and *s* fall on the 5th, the letter c, t, *s* on the 6th, the letters ch, th and s on 7th, j, d and h on 8th, the letters jh, dh and i on 9th and the letters, *j*, *n*, denote *sunya*. In letters like Pr, Sr, Sl and in the samyukta Vyanjanas like Sl, Kt, Sth, etc. the last letter has to be calculated like r in Pr, r in Sr, l in Sl, and t in kt, *s* in *ks*, th in Sth etc. All the 14 *svarāksaras* from a to am also denote *Sūnya*.

The formula is used to denote the *Vikrta* svara or svaras of a *Mela* and since these *vikrta* svaras are varieties of saptasvaras, the numbers one to seven of the formula only are relevant in this scheme. *Venkatamakhi's* elaborate plan, such as noting down the serial numbers of the formula on which the first two letters of the

given *mela* fall, reversing the same, and finally calculating the notes of the *Mela* etc. etc. are avoided here. The serial numbers of the *katapayadi* on which the corresponding letters of the given *Mela* fall straight away suggest the presence or absence of *vikrta* svaras and the type *vikrta* svaras in case they are present.

The 32 *sampurna* mukhya *Melas*, are divided into 6 groups. The first and the last have just one *Mela* each, of which, the former has all suddha svaras and the latter, all *vikrtasvaras*. The second group consists of five *Melas* with one *vikrta* svara each. The third group has 10 *Melas* with two *vikrta* svaras each. The fourth group also have 10 *Melas* but with three *vikrta* svaras each. The fifth group representing 5 Melas have 4 *vikrta* svaras each.

Names and Svaras of the 32 sampurna mukhya melas

I. *Jnanam*, the first group :—

The first Mela is called *Jnanam* and is described as "*Jnanam* sarva *suddhah*" suggesting that this *Mela* takes only *suddha* svaras. Let us see how this is calculated. The last letter of the samyuktaksara ' jna ' is jna denoting *sunya* as per the formula. The second letter ' n ' also suggests *sunya*, so the word means that there cannot be any *vikrta* svara in this Mela. On calculation it would be found that this Mela takes besides *shadja* and *pancama*, *suddha risabha*, *suddha-gandhara*, i.e. *sadharana gandhara*, *suddha-madhyama*, *suddha dhaivata* and *suddha nishadā*, i.e. *Kaisiki nishada*. The Mela Jnanam corresponds to the *Tōdi* of the South and Bhairavi of the North. The author considers this as his *suddha Mela*.

II. Retna, gana, ghana, tana, channa, the second group which are Eka Vikrta-s.

The above Melas take one *vikrta* and the rest *suddha* in their octaves. Let us see how the name indicates this. In the word Ratna, the letter ra denotes number 2 of the formula suggesting that the svara which this Mela takes as *Vikrta* is the second note in the order of saptasvara namely *R*. In the samyuktasvara 'tna', na denotes *sunya*, indicating that this Mela has no other *vikrta* svara. When worked out, it would be found that this Mela has besides *sadja* and

pancama, *vikrta rishabhā* i.e. *chatusruti rishabha*, *suddha gāndhāra*, i.e. *sādhārana gāndhāra*, *suddhamadhyama*, *suddha dhaivata* and *suddha nishada* or *Kaisiki nishada*. The *Mela* corresponds to Nata bhairavi or Asaveri of the North.

Likewise it would be found that the Mela *gāna* has the 3rd svara, viz. *gāndhārā* as its *vikrta*, the Mela *ghana* has the 4th note which is Madhyama as its *vikrta*, the Mela *Tāna* takes the 6th note which is Dhaivata as its *vikrta* while the Mela Channa takes the 7th note i.e. *Nisāda* as its *vikrta*.

III. The 10 *Melas* belonging to the 3rd group take two vikrta svaras each in their octaves. When worked out in the same way it would be found as follows:—

Names of the Mela	Vikrta notes
1 Rangam	R and G
2 Rambha	R and M
3 Rakti	R and D
4 Rasam	R and N
5 Garbham	G and M
6 Gitam	G and D
7 Gatha	G and N
8 Varsam	M and D
9 Vatsam	M and N
10 Tithi	D and N

IV. The 10 Melas of the IVth group take 3 vikrta svaras each and are as follows ;

Name	Vikrta svaras
1 Pragalbha	R, G, M
2 Srīgata	R, G, D
3 Bhalārtha	R, G, N
4 Prabhāta	R, M, D
5 Srīvatsa	R, M, N

6	Srītārtha	R, D. N
7	Gavāksha	G. M, D
8	Lābhārtha	G, M, N
9	Gatārtha	G, D, N
10	Bhūtartha	M, D, N

V. The Vth group consisting of 5 Melas taking 4 vikrta svaras each are worked out as follows:

1	Rāga vrtti	G, G, M, D
2	Ranga vāsi	R, G, M, N
3	Rāgōttamsam	R, G, D, N
4	Ravi tirtham	R, M, D, N
5	Slāghitārtham	G, M, D, N

VI. Ragavatamsam:

There is only one Méla in the VIth group. As there could be only one *Mela* with all suddha notes there could be only one *Mela* with all *vikrta* notes. The *Mela Rāgāvatamsam* has only *vikrta* notes when calulated it would be found that the latter Ra denotes the IInd number, susgesting R, the next letter Ga denotes the IIIrd number suggesting G, the next letter Va denotes the IVth number suggesting M, the succeeding letter 'ta' denotes the VIth number suggesting D and last letter 'sam' denotes the VIIth number suggesting N, as its *vikrta* notes. This *Mela* corresponds to Mecha *Kalyāni*.

Under the scheme of 32 *sampūrna* mukhya *Melas*, all the popular and prominent *Melas* are accommodated. Among the 32 *Melas*, seven are very prominent as may of the wellknown ragas are grouped under these. They are in the words of the author.

Jnānam, Ratnam, Rakti Gāthe

Srigatākhyāscah pancamah

Rāgōttamsāvatamsauca

Saptamukhyātama matah

Author's 32 Melas and their corresponding modern Karnatak Melas

Name of the Mela		Vikrta Svaras	Karnatak names
1	Jnānam	—	Tōdi
2	Ratnam	R	Natabhairavi
3	Ganam	G	Vakulābharanam
4	Ghanam	M	Bhavaprīya
5	Tānam	D	Nātakapriya
6	Channam	N	Dhenuka
7	Rangam	R + G	Chārukesi
8	Rambha	R + M	Shanmukhapriyā
9	Rakti	R + D	Kharaharapriya
10	Rasam	R + N	Kiravāni
11	Garbha	G+M	Nāmarārayani
12	Gitam	G+D	Chakravakam
13	Gatha	G+N	Mayamalavagaula
14	Varsham	M+D	Shadvidhamargini
15	Vatsam	M+N	Subhapantuvarali
16	Tithi	D+N	Kokilapriya
17	Pragalbham	R+G+M	Rishabhapriya
18	Srigatam	R+G+D	Harikambodhi
19	Bhalartham	R+G+N	Sarasangi
20	Prabhatam	R+M+D	Hemavati
21	Srivatsam	R+M+N	Simhendra Madhyammam
22	Sritārtham	R+D+N	Gaurimanohari
23	Gavaksham	G+M+D	Ramapriya
24	Lābhārtham	G+M+N	Kamavardhani
25	Gatartham	G+D+N	Suryakantam
26	Bhutartham	M+D+N	Suvarnangi
27	Rāgavrtti	R+G+M+D	Vachaspati
28	Rangavāsi	R+G+M+N	Latangi
29	Raottamsam	R+G+D+N	Sankarabharanam
30	Ravitirtham	R+G+D+N	Dharmavati

31 Slāghitartham G+M+D+N Gamakakriya
32 Ragāvatamsam R+G+M+D+N Kalyani

Shadavita and Oudavita Mukhya Melas

Out of the above 32 *sampurna* Mukhya *Melās*, *shādavita* and *Oudavitā Melas* are created. As already explained, *shādavita* Melas are those which have the presence of only 6 notes in their octaves. Since a *sampurna Mela* is capable of creating 6 varieties of *shādavitā-s* by the process of dropping out one note each from its octave, leaving *shadja*, there could be a total number of 32 × 6 = 192 *shadavita* mukhya *melas*.

Oudavita Melas are produced by eliminating two notes each from the octaves of *sampurna* melas. Since each *Sampurna Mela* is capable of producing 15 kinds of such oudavitas there could be a total number of 32 × 15 = 480 Oudavita Mukhya Melas.

Thus we get all in all about 704 Mukhya Melas consisting of 32 sampurna Melas, 192 Shadavita and 480 *Oudavita*. These when again multiplied by the 6 varieties of *Arohana-avarohāna-s* viz.

(1) Ārōha Pūrna — Avarōha Shādavita

(2) Ārōha Shādavita — Avarōha Pūrna

(3) Ārōha Pūrna — Avarōha Oudavita

(4) Ārōha Oudavita — Āvarōha Pūrna

(5) Ārōha Oudavita — Avarōha Shadavita

(6) Ārōha Shadavita — Avarōha Oudavita.

we get about 2816 *Pūrna Melas* and 1344 Asampūrna *Melas* out of the 704 Mukhya *Melas*. All *Suddha ragas*, obsolete or current, could be brought under any one of these varieties.

The Scheme of 52 Sankirna Melas

Aattoor defines Sankīrna Melas, as " *Sankīrna Melas-Samkāronama-Suddha vikrta* abhaya *ghatanaya Suddha vikrtayoh* svara kalpanam. "

Those *Melas* containing the *Suddha-vikrta varieties* of a note or notes in their octaves are called as *Sankīrna* Melas. Also when the two varieties of a note appear in a *Mela*, its *Suddha* variety is given the role of its preceeding note and its *vikrta* variety is given the role of its succeeding note and this assignment is termed as 'Sankaratva' of a *Sankirna Melas*. Since this being so the *Suddha* variety of a *Sankirna* svara, cannot be combined with the suddha or vikrta note, preceeding to it and its *vikrta* variety cannot be combined with the two kinds of its succeeding note. For example, in a *Sankirna Mela*, where the two kinds of *Gāndhāra* occur, the *suddha gāndhāra*, since it performs the duties of *Rishabha*, there cannot be place for the two Rishabhas. In a *Sankīrna Mela* where two *Madhyamas* appear, the *suddha* Madhyama, because it does the duties of *Gāndhāra*, it cannot be combined with the two *gāndhāras*. Likewise in a *Sankirna Melas* with two types of *Rishabha*, there cannot be *gāndhāras* and in *Melas* where there will be two kinds of Dhaivata, there cannot be *Nishadas* and in *Melas* where there will be two types of *Nishadas* there cannot be Dhaivatas.

Such an assigament is given to these notes to avoid certain combination of notes which will lead to the occurrence of same intervals consecutively for more than 4 times without S and P in between which would affect the ranjakatva of a *Mela* and the creation of ranjaka *rāgas* out of them. Moreover the '*Sankaryam*' permits only the vikrta varieties of R and D and the *Suddha* varieties of G, M, and N. to become *Sankirna* Svaras. Also when the varieties of a note are accommodated, in *Mela*, they are always taken together and added to each of the *suddha* and *vikrta* verieties of other notes collectively and not separately and as such these would be only two combinations as under;

Sankīrna suddha + vikrta with the suddha variety of a note.

Sankīrna suddha + vikrta with the vikrta variety of the same note.

The *sankirna Melas* are divided into two groups. Eka *sankirna*-svara-*ghatita Melas* and Dvi-*sankirna*-svara *ghatita Melas*.

Rarely there would be Melas with more than two *Sankirna* svara-s, because the occurrence of the same interval for more than 4 times consecutively, without S and P between would affect the aesthetic appeal of a *Mela* and its ragas. Moreover, there would hardly be place for another pair of notes, as the two sankīrnas with their 4 notes, together with shadja and panchama occupy six positions in a sthāyi, leaving place for one note only.

40 Eka Sankirna svara ghatita Melas

Through permutation and combination, it would be found that the notes R. G. M., D. & N. in their Eka sankara-svara character, are capable of producing 7 varieties of *sankirna Melas* each, as is evidenced from the following combinations out of the *Sankirna Rishabha*.

1.	Besides	S. & P.	r + R.	with	Suddha	M	Suddha	D	and	Suddha	N
2.	,,	,,	,,	,,	,,	,,	,,	,,	,,	Vikrta	N
3.	,,	,,	,,	,,	,,	,,	Vikrta	,,	,,	Suddha	N
4.	,,	,,	,,	,,	,,	,,	,,	,,	,,	Vikrta	N
5.	,,	,,	,,	,,	Vikrta	,,	Suddha	,,	,,	Suddha	N
6.	,,	,,	,,	,,	,,	,,	,,	,,	,,	Vikrta	N
7.	,,	,,	,,	,,	,,	,,	Vikrta	,,	,,	Suddha	N
8.	,,	,,	,,	,,	,,	,,	,,	,,	,,	Vikrta	N

Since each of the 5 notes, RGMDN is capable of producing 8 similar combinations, we get a total number of 8 × 5 = 40 Eka-*Sankirna*-svara-*ghatitā Melas.*

12 Dvi-sankirna-svara-ghatita Melas

Through permutation and combination, it would be found that the notes R, G, M, D, N, in their Dvi-sankara svara character are capable of creating only two varieties each out of the 6 types *dvi-sankirna* svara combinations and they are as follows :—

1. *Sankirna* R and D varieties :—

   (a) r + R and d + D with *suddha* Madhyama

   (b) r + R and d + D with *Vikrta* Madhyama

2. *Sankirna* R and N varieties :—

(a) r + R and n + N with *suddha* Madhyama

(b) r + R and n + N with *Vikrta* Madhyama

3. *Sankirna* G and D varieties :—

(a) g + G and d + N with *suddha* Madhyama

(b) g + G and d + N with *Vikrta* Madhyama

4. *Sankirna* G and N varieties :—

(a) g + G and n + N with *suddha Rishabha*

(b) g + G and n + N with *Vikrta Rishabha*

5. *Sankirna* M and D varieties :–

(a) m + M and d + D with S*uddha Rishabha*

(b) m + M and d + D with *Vikrta Rishabha*

6. *Sankirna* M and N varieties :—

(a) m + M and n + N with S*uddha Rishabha*

(b) m + M and n + N with *Vikrta Rishabha*

The above 12 Dvi-*sankirna* svara ghatita *Melas* and the 40 Eka *sankirna* svara *ghatila Melas* constitute the scheme of the 52 *sankirn* Melas.

Sankirna Mela Names

The names are given on the same principle by which the Mukhya *Melas* are termed. The only additional thing is letter "Sam" prefixed to all these *Melas* to suggest their *sankirna* character. So while calculating one has to begin with the second letter of the *Mela* name which starts after the letter "sam". This letter suggests which is its *sankirna* svara while the succeeding letters suggests the rest of the *Vikrta* svaras if any.

For example, in the world samprajnā 'sam' denotes its sankirna character. The letter 'pra' points out the number 2 suggests that the second note in the order of the sapta svaras i e. R. is the sankirna svara of this Mela. In the samyuktaākshara 'jna', 'na'

denotes sūnya indicating that in this Mela there is no other vikrta svara. The Mela samprajnā, therefore shall have, besides S. and P. suddha Rishabha plus Vikrta Rishabha (chatusruti) Suddha Madhyama, Suddha Dhaivata and Suddha Nishada (Kaisiki).

Let us take one more example. In the word 'Sampravrtamsa', the letter 'sam' stands for its samkīrna character. The letter 'pra' suggests that this Mela has the second note i.e. Rishabha as its sankirna svara. The next letter 'Vr' falls on the 4th suggesting that the Mela has a Vikrta Madhyama. The next letters 'tam' and 'sa' fall on 6th and 7th indicating that the Dhaivata and Nishada of this Mela are also vikrtas. So it will be found that this Mela takes besides S and P, Suddha Rishabha plus Vikrta Rishabha, Vikrta Madhyama Vikrta Dhaivata and Vikrta Nishada.

The 8 varieties of the Sankīrna Rishabha ghatita Melas are as follows :—

1	Samprajnā	—with no other vikrta svara except, R. its sankīrna.	
2	Sampratha	—with Vikrta N and Suddha M and D	
3	Samprīti	— ,,	D ,, M N
4	Samratārtha	— ,,	D and N and Suddha M
5	Samprenghita	— ,,	M and D and Suddha N
6	Samprabhā	— ,,	M and Suddha D and N
7	Sampravāsa	— ,,	M and N and Suddha D
8	Sampravrtamsa	— ,,	M, D and N and no Suddha except R, its sankirna.

The 8 varieties of the sankīrna gāndhāra ghatita Melas are as under :—

1	Samlinā	—with no other vikrta svara except G, its sankirna	
2	Samlasā	—with vikrta N and Suddha M and D	
3	Samlatā	— ,,	D and Suddha M and N
4	Samlatistha	— ,,	D and N and Suddha M
5	Samlaghu	— ,,	M and Suddha D and N
6	Samlavotha	— ,,	M and N and Suddha D

7 Samlanghita— ,, M and D suddha, N

8 Samlambhitārtha—,, M, D and N and no Suddha, except R, its sankirna.

The 8 varieties of the sankirna Madhyama ghatita Melas are the following :—

1 Samvanam —with no other vikrta svara except M, its sankirna

2 Samvāsam —with vikrta N and Suddha R and D

3 Samvrtam — ,, D and Suddha R and N

4 Samvetasam — ,, B and N and Suddha R

5 Samvaram — ,, R and Suddha D and N

6 Samdvirasam— ,. R and N and Suddha D

7 Samvāritam — ,, R and D and Suddha N

8 Sambharitārtham— ,, R. D and N and no Suddha, other than M. its Sankīrna.

The following are the 8 Sankīrna Dhaivata ghatita Melas :—

1 Samtanu —with no other vikrta svara except D, its Sankirna

2 Samstavam —with vikrta M and suddha R and G

3 Samtilam — ,, G and Suddha R and M

4 Samtulabham— ,, G and M and Suddha R

5 Samtiram — ,, R and Suddha G and M

6 Samtaravam — ,, R and M and Suddha G

7 Samtarangam— ,, R and G and Suddha M

8 Samtarulabham— ,, R, G and M and no Suddha, except D. its Sankīrna.

The 8 Sankīrna nishada ghatita Melas are mentioned below :—

1 Samsthanam—with no other vikrata, other than N, its Sankīrna

2 Samsavam —with vikrta M and Suddha R and G

3 Samsthulam— ,, G and Suddha R and M

4 Samsulabham— ., G and M and Suddha R

5	Samsāram —	,,	R and Suddha G and M
6	Samsurabhi—	,,	R and M and Suddha G
7	Samsuragam—	,,	R and G and Suddha M
8	Samsiragumbham—	,,	R, G and M, with no other Suddha note other than N, its sankīrna

In the Dvi—Sankīrna svara ghatita Melas, there will be only two varieties possible because as already mentioned, in such Melas, there would be place either for the Suddha or for the vikrta variety of a note, as the, two sankīrnas of these Melas with their 4 notes, together with sadja and panchama occupy six positions of thc Sthāyi. This being so, it would be found that the two Madhyamas are responsible for the varieties of the Sankīrna Rishabha Dhaivata ghatita Melas Sankīrna Rishabha Nishāda ghatita Meals, Sankirna gāndhāra Dhaivata ghatita Meals and Sankīrna gāndhāra Nishada ghatita Melas while the two Rishabhas bring difference in the Sankīrna Madhyama-Dhaivata ghatita Melas and Sankīrma Madhyama Nishādā ghatita Melas.

While calculating the Mela names with the above in view, if a letter of a Mela suggests sunya after its two Sankīrna svaras, it means that particular Mela does not have the vikrta variety of the dacisive note. Let us take the Melas "Sampratijnā" and "Sampratibhā" for example. The letter 'sam' suggests their sankīrna character. The next letters " pra" and "ti" which fall on second and sixth indicate that the Melas have Rishabha and Dhaivata for their sankırnas. "Jna" in the former Mela falls on sunya suggesting that that Mela does not have vikrta in the rest of its gamut, which has place only for one note. This obviously could be only suddha Madhyama. So this Mela, will have besides S and P, Suddha Rishabha, Vikrta Rishabha, Suddha Madhyama, Suddha Dhaivata and Vikrta Dhaivata, corresponding to the Mela "Kanakāngi". The' bha' in the Mela sampratibhā falls on the 4th suggesting that the Mela has a vikrta Madhyama and is different from the former only in Madhyama. So this Mela corresponds the Mela 'Salagam'.

The following are the 12 Dvi-sankīrna svara ghatita Melas out of R+D, R+N, G+D, G+N, M+D, and M+N varieties.

1 Sampratijna— with r+R and d+D with Suddha Madhyama

2 Sampratibhā—	,,	,,	,,	..	,,	Vikrta Madhyama
3 Samprasanna—	,,	,,	,,	n+N	,,	Suddha Madhyama
4 Samprasava—	,,	,,	,,	,,	,,	Vikrta Madhyama
5 Samgatijna—	,,	g+G	and	d+D	with	Suddha Madhyama
6 Samgatasva—	,,	,,	,,	,,	,,	Vikrta Madhyama
7 Samlānchana—	,,	,,	,,	n+N	,,	Suddha Madhyama
8 Samguchabha—	,,	,,	,,	,,	,,	Vikrta Madhyama
9 Sambrtanna—	,,	m+M	and	d+D	,,	Suddha Rishabha
10 Sambhuchara—	,,	,,	,,	,,	,,	Vikrta Rishabha
11 Samvasana—	,,	,,	,,	n+N	,,	Suddha Rishabha
12 Samvasara—	,,	,,	,,	,,	,,	Vikrta Rishabha

The authur gives a list of famous ragas coming under his Sankīrna Melas in which many of the 72 scheme find their corresponding names.

Author's 52 Sankīrna Melas		Corresponding Karnātaka Melas
1 Samprajnā	—	Ratnangi
2 Sampratha	—	Ganamurti
3 Samprita	—	Vanaspati
4 Samratartha	—	Manavati
5 Samprabha	—	Jalārnavam
6 Samprenghita	—	Navanītam
7 Samprasava	—	Jhālavarāli
8 Sampravrtamsa	—	Pāvani
9 Samlina	—	Ragavardhani
10 Smaiasa	—	Gangeyabhushani
11 Samlatā	—	Vagadhīsvari
12 Samgatistha	—	Sūlini
13 Samlaghu	—	Jyōtisvarūpini
14 Samlavotha	—	Dhātu Vardhani
15 Samlanghita	—	Nāsika bhushani
16 Samlabhitārtha	—	Kōsalam
17 Samvanam	—	No correspondingMelas for the following 8 Melas as they represent the Sankīna Madhyama ghatita Melas (From 17 to 24)
18 Samvasam	—	
19 Samvrtam	—	
20 Samvetasam	—	
21 Samvaram	—	
22 Samdvirasam	—	
23 Samvaritam	—	
24 Sambharitārtham	—	
25 Samtanu	—	Senavati
26 Samstavam	—	Gavāmbodhi

27 Samtilam	—	Gāyakapriya
28 Samtulabham	—	Dhavalāmbari
29 Samtiram	—	Jhankāradhvani
30 Samtaravam	—	Shāmalangi
31 Samtarangam	—	Mararanjani
32 Samtarulabham	—	Kāntāmani
33 Samsthanam	—	Rūpavati
34 Samsavam	—	Divyamani
35 Samsthulam	—	Hātakāmbari
36 Samsulabham	—	Visvambhari
37 Samsurabhi	—	Nītimati
38 Samsāram	—	Varunapriya
39 Samsuragam	—	Nagānandini
40 Samsiragumbham	—	Chitrāmbari
41 Sampratijna	—	Kanakāngi
42 Sampratibha	—	Sālagam
43 Samprasanna	—	Tānarūpi
44 Samprasava	—	Raghupriya
45 Samgatijna	—	Yāgapriya
46 Samgatasva	—	Sucharitra
47 Samlānchana	—	Chalanāta
48 Samguchabha	—	Rasikapriya
49 Sambrtanna	—	These Melas do not have corresponding Melas because they include Sankīrna Madhyama Ghatitas that are not in the 72 Mela-scheme.
50 Sambhucara	—	
51 Samvasana	—	
52 Samvasara	—	

Sankirna Shadavitas and Oudavitas

After calculating and naming the 52 sankīrna Melas, Aattoor records the shadavitas and oudavitas possible out of them.

The 40 varieties of the Eka-sankīrna-svara ghatita Melas are capable of creating 4 varieties of Shadavitas each by dropping in turn one note each out of the 4 svaras, which are other than sadja panchamas and their sankirnas. Thus we get a total number of $40 \times 4 = 160$ sadavitas. In the same way the Dvi-sankirna-svara ghatita Melas are capable of producing two shadavitas each, by dropping in turn, the suddha and vikrta varieties of their determining note which is other than sadja panchamas and their sankirna svaras. Thus there are about 184 shadavitas.

By dropping two notes each out of the 4 svaras which are other than their sankirnas, the 40 Eka sankirna svara Melas create 6 oudavitas each amounting to $40 \times 6 = 240$. The Dvi—Sankirna-svara Melas generate 12 Melas. The total number of oudavitas comes to 252.

All the suddha, chāyālaga and sankīrna rāgas, obsolete or current, could be brought under the above scheme of Aattoor, which includes the sankīrna Madhyama Melas as well.

Before concluding, I wish to state that Aattoor's concept of 24 srutis, 12 notes and 32 Melas are not entirely new ideas. The late Rao Bhadur Abraham Panditar spoke about them while describing the ancient Tamil Music. Even the present day Hindustani Music system recognises only 32 Melas out of which 10 Principal Thatas have been selected. This is just natural because all scholars have to work on certain common and universal principles and ideas.

Though the ideas are not totally new, to a man who was not very much known to scholars and conferences outside Kerala, these ideas might have sprung up from his originality, study, experimentation and practice. This is quite evident from his treatment of a subject which is totally new and entirely different from those of others. A very high sense of originality and understanding also is seen while dealing with the arrangements and names of the Melas.

THE SIGNIFICANCE OF THE DIVISION OF PALLAVI, ANUPALLAVI AND CHARANA IN MUSICAL COMPOSITIONS

S. R. Janakiraman

All music falls under two broad divisions, creative and recitative. Creative music is Manōdharma Sangita and recitative music is Kalpita Sangita. Manōdharma Sangita consists of singing music extempore, while Kalpita Sangita consists of singing music already composed and kept under one's disposal. It is no doubt that one includes the other ; rather both are complementary to one another. The art of composing certainly demands creative faculty of no mean calibre. The only difference between them rests in the fact that in the creative type the music flows out spontaneously without any previous thought or preparation while in the kalpita sangīta or the recitative type of music the composer has ample time at his disposal and also liberty to mould and perfect the composition he attempts. But such prolific composers of the rank of Annamāchārya, Purandaradāsa, Kshetragna, Bhadrāchala Rāmadasa, and the Music Trinity, who are rather incarnations of divinity commissioned to the earth are beyond our apprehension in this respect.

Whatever be the type of music contemplated, it is conceived as a definite and distinct unit by itself, having a jurisidiction of its own. Every piece of music falls within the limits of a defined frame-work. A rāga may be dealt with at length but it not only has its own paces of development but also the method of elaboration and its defined frontiers at every stage.

Sections like Ākshiptika, Rāgavardhani, Vidāri, Makarini Vartani, Sthāyi and Mukthāyi have been mentioned for Rāgālapti in classical works on music. Further mention has been made of Rūpakālapti which later on blossomed into the art of rendering Pallavi and niraval. Rūpakālapti is ālapti put into a regular form with the confluence of pada and laya. The method of development of Swarakalpana could be procedural with regard to the movement of the patterns of combination in the different registers.

Kapālas and Kambalas are mentioned as modification of jātis which are the precursors of rāgas. Kapalas have been mentioned only for Suddha jatis and not for Vikruta jatis as latter themselves are modified forms. Singing of these shadjadi kapalas with the padas and swaras uttered by Brahma on the occasion of the worship

of the consort of Parvati will be auspicious. The process of singing these padas with layas adorned with the elements of Varna, Alankara etc., is called Giti. Four such Gitis are mentioned, Māgadhi, Ardhamāgadhi, Sambhāvita and Pruthula. After singing the first padas with slow laya-tempo-in the first kala (Part) that along with other padas with medium tempo in the second kala and then along with a third pada in fast tempo in the third kala, thus where the padas are taken up three times they speak of it as Māgadhi.

Ardhamāgadhi varies slightly. Sambhavita is accepted as what has condensed padas with many Gurus. When the padas have a majority of laghus that is accepted as Pruthula.

Bharata wrote his treatise Natya Satsra designing it primarily as a work on dramaturgy but incidentally gave us a mine of information on associated topics of gita and vadya and thus fully justified the conception of "Tauryatrika" bhava of music. As a matter of fact drama has itself been defined as a representation of flavours of passions and feelings accompanied by vocal and instrumental music. In most old indigenous dramas this musical element predominates. We almost believe that eventually our dramas without being actual operas were fundamentally imbued with musical appeal. Just as a picture without colours is not attractive and beautifying, similarly dramatic representations without songs are not attractive on the stage. Such stage songs are furnished by the class of songs known as Dhruvas. The Nātya Sāstra of Bharata devotes a whole chapter describing and illustrating different classes, divisions and sub-divisions of dhruvas and their uses. Without an actual familiarity with these practical illustrations it is difficult to gather from these elaborate textual description the nature of their musical worth and characteristics. They appear to have been a class of versified musical compositions.

The treatment of Dhruva by Sārngadeva is somewhat meagre. Referring to the two classifications of Suddha and Chāyālaga, he assigns dhruva to the latter class i.e., chāyālaga and emphasises their musical and rhythmical qualities treating them as exemplifiations of tālas. He names and describes 16 kinds of dhruvas.

Much prior to Sārngadeva, Matanga of the 5th century A.D., makes mentions of 75 desi Prabandhas. He refers to Alikrama and Vikprakeerna Prabandhas.

Venkatamakhin most significantly named his treatise as "Chaturdandi Prakasika". Chaturdandi is the conception of Gopāla Nāik as recognised by Venkatamakhi. The four-fold channel of all musical expression is Gīta, Ālāpa, Thāya and Prabandha. Venkatamakhi poses a question and also gives the answer himself. He clearly distinguishes between Gīta and Prabandha " Geeyate iti-gitah ". According to the aphorism any composition or mode of singing as a matter of fact could be a gita. It is not so. Similarly "Prabhadyate iti Prabandhah". That which is composed is a Prabandha. Then any composition could be a Prabandha. It is not so. Only that composition reckoned as Sūdā is gīta which is again of two kinds Suddha sūdā and sālaga sudā. Only that composition which is made up of the six angas and four dhātus is alone entitled to be called a Prabandha. If this distinction is not maintained then the accredited conception of Chaturdandi of Gōpala Naik will not be an established fact. Veñkatamakhi takes up for description only chāyālaga sudā or Sālaga sudā. Salaga is the Apabhramsa for chayalaga. A few points of the description of Sālaga sūda would be of some help to us. The sālaga sūdā is of seven kinds namely Dhruva, Matta, Pratimatta, Nissamka, Adda, Rasa and Eka Tāli. Among them the first Dhruva is taken. It has two sections. The dhātu - the musical setting – is the same for both the sections - the sāhitya being different in both. Both the sections constitute udgraha. Then follows the third section. The dhātu of this part employs swaras of higher pitches i.e., the tessitura rising up. This section itself constitutes the Ābhōga according to some. The conclusion of the udgraha is reckoned as Dhruva which is again of 16 kinds namely Jayanta Sekhara etc.

The detailed description of the salaga suda of all the seven kinds would run beyond the scope of my present assignment. Hence I would refer only lightly to the Prabandha to show as to how they have been the prototypes of the musical compositions in vogue and the significance of the different sections in them.

The six angas of a Prabandha are Swara, Biruda, Pada, Tāla, Pāta and Tenaka. Prabandhas are of different types in accordance with the number of angas present in them. The Medini jāti Prabandha has all the six angas. The Anandinī Jati has only five angas, the Dīpanī jāti four angas, Bhāvani jāti three and Tārāvalī two. No Prabandha could be conceived with only one anga. Which angas are present and which deleted should be known only by an individual study of the different Prabandhas namely Srīranga, Srīvilāsa, Umā Tilaka, Panchatāleswaram etc., Excepting one "Tenaka" derived from "Tena", the rest five angas are found in the present day musical compositions in some form or other. Swara and Tāla are the minimum requirements of a Tāra-vali jāti Prabandha. The Swara Pallavi of the present day known also as jatiswaram is an example. A Tāna Varna of the type "Kanakāngi" of Pallavi Gōpālayya is a parallel for Dīpanījāti Prabandhas. A kriti with the Pallavi, Anupallavi, Charana with a Chittaswara of the type of "Nidumurti" of Pallavi Gōpālayya is of the type of Bhāvaṅi jati Prabandha. In the same manner, we can correlate any one of the present day musical compositions with the parallel types of Prabandhas. Pata or Tāla mnemonics or jāti syllables are found in the Tillāna of the present day. Swarārtha was a prabandha wherein Swarāksharasandhi figured (Srī Rāma Padama of Tyagaraja, Padasarōja of Navaragama-lika Varna). Thus the different parallels of medieval prabandhas could be found in the musical compositions. So it is erroneous to think that the medieval prabandhas have become obsolete.

Now the dhatus could be taken for treatment. Lōchana kavi gave the precise definitions of the terms dhatu and mātu as follows. "Dhātu mātu samāyuktam gīta mityuchyate budhaih: Tatra Nādātmakō dhātarmāturakshara sambhavat: Dhatu is understood to be the bare musical setting "Nadatmaka" and the matu is "akshara" either it be solfa syllables, Padas, or tala mnemonics. There is a common impression that the swara part of a musical composition is dhatu and the sahitya part matu. This is far from correct. Lōchana Kavi's standpoint is most laconic.

The four sections or dhatus of a Prabandha are the natural result of the different sections having different musical settings.

Otherwise there arises no necessity for any musical composition having different sections at all. Herein lies the real significance of the divisions of pallavi, anupallavi and charana in musical compositions.

Of the four dhatus, udgraha dhruva, melapaka and abhōga, udgraha starts the compositions and hence the name udgrāha. It corresponds to what is now known as pallavi. Dhruva is the constant part of a composition. Dhruva means constancy. Dhruva stands as the charana in a musical composition. The charana constitutes the cream of the theme of a musical composition. The theme could be reckoned as having full reference both to the dhātu and matu.

Mélāpaka is that connecting the udgrāha and dhruva and naturally it fits in with the Anupallavi in modern terminology. Ābhōga is the fourth section again with two parts Ālāpa and Anālāpa Khandas. In between Dhruva and Ābhōga there was Antara. Prabandhas were chaturdhātu, tridhatu and dvidhatu Prabandhas and eka Dhātu Prabandhas too as will be explained presently. We shall notice the description of one Prabandha for example a Medini Jati prabandha which Sriranga Prabandha, has four sections each set in different raga and tala. The first of each section is udgraha and the second one dhruva. The compelled necessity of the incorporation of pada prayōga is an essential feature. The other angas can occur anywhere. Though there is no Ābhōga still at the end of the fourth section through the medium of padaprayōga the name of the author, the person on whom the Prabandha is sung and the name of the Prabandha must be specified. This is a dvidhatu prabandha (udgraha and dhruva) and an anirkyukta Prabandha. Now of these four dhatus Udgraha and Dhruva are the two essential and indispensable angas. Among the other two, Melapaka and Ābhōga, which is to be dispensed with is the question. Our Lakshanakaras are of the view that the sacrifice of Mélāpaka is to be advocated in as much as the dvidhatu prabandhas then in vogue were found to have dispensed with Melapaka. That could be easily be corroborated with the fact that we have now the Divyanama and utsava sampradaya kirtanas of

Tyagaraja and prior to that the Adhyatma Samkirtanas of Tallapaka Annamacharya, and the soul-stirring compositions of sweetness, simplicity and sublimity, those of Sadāsiva Brahman. The devotional songs of Bhadrāchala Ramadasa are twofold in character. Some have the three sections pallavi, anupallavi and charana while some with pallavi and charana only.

Gitas have no sections in them. They consist of something like stanzas though sung to the same dhātu. The Janakarāga Lakshana Gītas have the different sections Sūtra Khanda, Upānga Khanda and Bhāshānga Khanda. No doubt the different sections are set in different dhātu. It some time happens that in some Janakarāga Lakshana Gītas, not claiming a large number of upānga and bhashānga janyas, the sections are amalgamated into one. The tāna and padavarusa have the sections pallavi, anupallavi and charana the last to be known not as charana but as Ettugada. The anupallavi is followed by a muktayi swara of suitable length. The Eṭtugada was followed by an anubandha after singing which the Pallavi was taken up and sung and the composition was concluded. The famous Ata Tāla Tāna Varna in Bhairavi begining with the words "Viribōni" had one such Anubandha now gone into the oblivion. Subsequent composers of Tānavarna gave up the practice of adding this Anubandha. Some Pada varnas have more than one Eṭtugada Pallavi followed with Ettugada swaras. The compositions Kriti, Pada, Jāvali and Tillāna and sometimes Rāgamālikās too have normally the divisions Pallavi, Anupallavi and Charana in them. The darus figuring in the Nritya and Géya Nātakas mostly have only Pallavi and a number of charanas the latter all being sung to the same dhātu. Some Dikshitar kritis stand on a peculiar footing. They have only two sections. The first is surely the Pallavi. The second one stands as Anupallavi from the point of view of prosodical requirement. But according to the requirements of a prabandha it should not end with Mélāpaka. A Prabandha can be terminated only with Dhruva and Ābhōga. That should connect the udgrāha with Dhruva. The second section of such Dīkshitar kritis is now popularly known as "Samashti Charana". This term is not found anywhere in the available text of Sangīta Sampradāya Pradarsini of Subbarāma Dīkshitar belonging to the accredited parampara of Dīkshitar. In all fitness it should be taken only as Dhruva or Ābhōga (charana).

Now the musical content and the treatment of the Sāhitya with any significance whatsoever as evidenced in the divisions of pallavi, anupallavi and charana in different musical composition could be taken up. Also Kritis of different types with examples.

First we shall proceed from Jatiswaram. A natural course of movement of the musical theme is found in the Todi Jatiswaram of Swāti Tirunāl. This particular Jatiswaram has the sections pallavi, anupallavi and charana. Similarly in the Swarajati in Mōhana. The Tana and Pada varnas offer an intersting study in this connection. The development of the musical theme is even and smooth, flowing and well balanced taking up the moulding of the rāga gradually from depth to height. The sahitya is after all quite an insignificant factor. The dhatu alone marks the dominating element in a tāna varna.

Example : "Evari Bōdha" (Abhogi)
"Jalajākshi" (Hamsadhvani)
"Sarasijanābha" (Kāmbhōji)
"Viribōni" (Bhairavi)
Takcn from the higher region

Example : "Kanakāngi" (Todi)
"Samidaya" (Kédaragaula)

The padavarna offers a different structure.
Example : "Entani" (Khamas)

Generally the procedure should be that in the pallavi the musical theme must be initiated from whatever angle it may be but developed a little further in the anupallavi and further enlarged in the charana maintaining of course a balanced sequence, one built upon the other. The charana must be the sum total. The same thing holds good with regard to the manners of development of the contents of Sahitya as well. An idea is thrown in the pallavi, a little amplified in the anupallavi and substantitated in the charana. That is what Tyagaraja invariably does. Even with regard to the move-

ment of the musical theme Tyagaraja does not usually shoot at a tangent. He works up the theme gradually with a balanced sequence. Examples to illustrate the above.

"Endudaginado" (Todi)

"Chakkaniraja (Kharaharapriya)

"Ramabana" (Saveri)

"Mari Mari Ninnē" (Kambhōji)

"Karuvelpulu" (Kalyani)

Certain kritis of Tyagaraja set particularly in Adi Tala Chitra tama Marga contain the beautiful sequence of development of musical theme. In most of them the phenomenon of the uttarardha of the charana being repeated to the dhatu of the anupallavi could well be noticed.

"Enta vedukondu.' (Saraswati manohari)

"Makelara" (Ravi Chandrika)

"Bantu riti" (Hamsanada)

The Divyanama kitanas and utsava sampradaya kirtanas of Tyagaraja present proto types of Eka Dhatu and Dvidhatu Prabandhas.

Illustrations :

"Sri Rama Sri Rama" (Sahana)

"Pahiramachandra" (Sankarabharana)

"Nagumomu" (Madhyamavati)

The entire composition is a unit by itself. Herein does not arise the elaboration of the musical theme. The Sahitya is mostly an invocation,

Muthuswami Dikshitar's compositions offer a shining contrast to those of Tyagaraja. Dikshitar wrote epics. He was an epic composer. Dikshitar is the Milton of Karnatic Music. He wrote profusely and at length. His mode of presen-

tation was subdued and undemonstrative. Tyagaraja was chiefly an emotional composer. His bent of mind was diverse in character. He was at times overjoyed, at times deeply sorrowful, sometimes disgusted, sometimes disappointed and so on. The mould of his dhatu and matu varied like quick moving scenes of panorama. The divisions of pallavi, anupallavi and charana are apparently clear and distinct in scope and conception.

Illustrations :

" Intakannananda " (Bilahari)

" Entabhagyamu " (Saranga)

" Epapamu " (Athana)

Dikshitar's kritis are in effect dhyana sloka hymns of praise, invocations to some deity or other, visualising some deity or other and shrouding the song with attributes, with epithets finding expression the local deity of some shrine or other incorporating in loving details the local customs and traditions of the shrine as well. Hence his kritis have a ponderous length with "linked sweetness, long drawn out, except a few stray kritis with pallavi and charana (Illustration).

" Kamalambike " (Todi)

" Balagopala " '(Bhairavi)

" Bhajare " (Kalyani)

" Sri Subrahmanyaya Namaste " (Kambhoji)

" Kasi Visveswara " (Kambhoji)

In the case of Dikshitar's kriti only from the point of view of the movement of Dhatu the different sections cannot be tampered with. The section can be reshuffled and no harm will be done to the sequence of Sahitya in general. Of course the progression of the content may be there. Tyagaraja's kritis do not admit of such treatment. The sections naturally follow one another.

Illustration :

" Mari Mari Ninne " (Kambhoji)

" Chakkani Raja " (Kharaharapriya)

" Dorakuna " (Bilahari)

In Thyagaraja's krities the anupallavi marks a perceivable development upon the Pallavi with regard to both music and sahithya. It is straight away taken in higher tessitura. In Dikshitar's case only the latter half of the Anupallavi brings in the difference in treatment of the musical theme.

Illustration :

" Majanaki " (Kambhoji)

" Sri Subrahmanyaya " (Kambhoji)

Never the dhatu of the song repeats anywhere in the krities of Dikshitar. That is a marked feature.

Illustration :

"Vatapiganapatim" (Hamsadhwani)

Syama Sastri's krities are much less complex in character in the discussion of the present issue. They are less elaborate in scope and structure. What has been said above with regard to Dikshitar's krities of Syama Sastry with regard to the Sangeetha and Sahithya in the different sections of the song.

Illustration :

Ninuvenagamari" (Purva kalyani)

"Ninnenamminanu" (Todi)

Bhairavi Swarajati though designated as Swarajati works out a beautiful and ideal development of musical theme (illustrations).

A word about the interchange of sections in a musical composition in ganakrama. Tradition has recognised the taking up the

anupallavi first in most of the padas of Kshetragna. Not only the musical setting but also the theme of sahithya has favoured such a procedure evidently so designed by the composer himself (Illustration).

"Gaddari Vagala" (Kalyani)

"Kontegadu" (Surati)

Some of the krities of Thyagaraja too has warranted such a treatment (Illustration).

"Elanidaya Radu" (Atana)

"Mokshamu" (Saramathi)

"Theliyaleru" (Dhenuka)

Lastly the different sections have got a definite bearing one upon the other. Usually the Pallavi and Anupallavi are of the same length and charana double in size. Rarely compositions have uniform length of Pallavi, Anupallavi and Charana.

Illustrations :

"Sarojadalanetri" (Sankarabharana)
" Santhamulekha" (Sama)
"Entharani" (Hari Kambhoji)

Only in the krities of Dikshitar and the Padas of Kshetragna the anupallavi is twice the Pallavi and charana four times.

Illustrations :

"Vatapiganapatim" (Hamsadhwani)
"Gaddari Vagala" (Kalyani)

Thus within the short space available a humble attempt has been made to ponder a little over the placement of the different sections in a musical compositions.

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MUSIC AND DANCE DURING THE TIME OF VIJAYARAGHAVA NAYAK OF TANJORE

Dr. S. Seetha

The reign of Vijayaraghava Nayak over Tanjore, with the exception of that of Krishnadevaraya of Vijayanagar and Śahaji II, witnessed the greatest amount of output in Saṅgita and Sahitya in Telugu. The splendour of Vijayanagara court with its cultural fragrance may be said to have had its reflection in the Tanjore court during the period of Raghunatha and Vijayaraghava Nayak. Sanskrit and Telugu learning reached the zenith of perfection during the Nayak rule over Tanjore that lasted for more than a century. 'Sangita Sudha' refers to the munificence of Achyutappa Nayak and the artistic glory of the Tanjore court :

वाग्गेयकारप्रमुखैरनेकैः विचित्रगीतादिकलाप्रवीणैः
तथैव वीणादिमवाद्यविद्याविचक्षणैः . . . .

(S. Sudha - P-2. Sl. 15)

Vaggeyakaras, scholars proficient in different arts, Vainikas, poets and experts flourished in the asthana. It was into this highly artistic atmosphere of the Tanjore court, that Kshetrayya made his appearance.

The advent of Kshetrayya, the greatest composer of padas and the writing of Chaturdandi Prakasika by Venkatamakhi during the reign of Vijayaraghava Nayak over Tanjore were both events of far reaching significance in the history of Karnatic music.

The padas of Kshetrayya are exquisitely beautiful, born out of the creative and facile imagination of the composer who was an ardent devotee of Muvva Gōpala. Being finest specimens from the melodic stand point, these are typical examples of classical music. The music and the emotional content of the sahitya are inseparable. On account of the emotional sentiment and bhava sangita, the padas of Kshetrayya no doubt caught the imagination of the vidwans and dancers of Tanjore court. Under the spell of these padas

later Giriraja and Rama bharati, Vasudevakavi, Muvvanallur Sabhapathayya, Parimalaranga, Ghanam Krishna Iyer and others adopted the pada style of writing and this resulted in the emergence of large number of padas.

The inarticulate language of raga has the unique power to express the deepest and the subtlest of feelings and power of sublimation, which the articulate words fail to comprehend. The alphabet, the musical note is a musical note because it endures and sustains. Raga to have any power of sublimation, has to emphasise the slow movement in the background of which faster movements may appear beautiful. Kshetrayya has done yeoman service to the cause of Karnatic music through his padas wherein is found the most appropriate music of the raga perfectly suited to the sentiments and emotional atmosphere of the sahitya. The mood of a particular context explained in a pada is usually complex and is the resultant of the various circumstances and problems of emotional nature. The sahitya of the pada alone may not be able to reveal the mood of the situation. The content of the sahitya is forcefully expressed only through the musical treatment. It is well known that the composer had gone to unsurpassable heights in portraying the idea of spiritualised love. The main charm of his padas lies in the sentiment of nayaka-nayika bhava, fine captivating style and superb music which once for all define them as ideal pieces for dance. And the padas afford immense scope for abhinaya variations.

Of the ragas emploped by Kshetrayya, Mohana, Kalyani, Pantuvarali, Sriraga, Surati and Kedaragaula have been used to depict Sambhōga Sringara. A few of these ragas are used for portraying Vipralambha sringara as well. Most of the padas deal with love in separation as it gives ample scope for varied treatment for abhinaya and the ragas have been so shaped by the genius of the composer to reflect the theme and its emotional situation. The maximum number of padas is found in Kambhoji raga about 40 in all and equally a good number of them are in Mukhari, Bhairavi, Kalyani, Saveri, Todi, Kedaragaula, Anandabhairavi, Madhyamavati, Sankarabharana, Ahiri, Useni. Punnagavarali, Saurashtra, Begada, Navaroj, Saindhavi, Nilambari, Kannada,

Dhanyasi, Surati and Athana. A few padas are available in ragas like Vasanthabhairavi, Sriraga, Kedara, Gauri, Gaulipantu and other rāgas. The dancer, who is alsō a good musician, is the best interpreter of the two integral aspects i.e. the music and meaning of the padas.

Since the slow tempo of the padas can be effectively rendered in the vina with an emphasis on rāgabhāva and long drawn out gamakas, instrumental rendering of padas became popular in Tanjore. This again led to the blossoming of the style of Vīna playing, the beauty of which lies in the quality of melody (श्रावक) and madhurya sweetness of dhvani (माधुर्य).

Kshetrayya's visit to the courts of Tanjore, Madura and Golkonda and the honours he received are acknowledged by the composer himself in one of his padas. That he visited Tanjore during Raghunātha's reign is made clear by a Kandapadya ascribed to Kshetrayya himself and quoted in Andhra Kaumudi. In this padya, the composer is referred to as Kshetrakavi. The padya runs as follows :

आन्ध्रकौमुदिलो मुव्वगोपालभक्तेन क्षेत्रकविना

" तमुतामेवक्तुरर्थुंल

क्रममेरिगिन दानकडकु रम्मन्नारा ?

कमलम्बुलुन्नचोटिकि

भ्रमबुरम्ल अच्युतेन्द्र रघुनाथनृप ! ॥ "

" Just as the bees are attracted by the lotus, so also those in want seek the patron who is none other Raghunātha himself. "

Kshetrayya further confirms (1) his visit and also the fact that he sang 1,000 padas in the court of Vijayarāghava and received royal honours in the pada " Vedukato ". In the manuscript entitled Kshetriya Padamulu are found also padas with " Vijayarāghava mudra " and these bear similarity in style with the other padas of Kshetrayya in praise of Muvva Gōpāla. Under the heading "Vijaya rāghavula nāyani Vishayam " 12 such padas are available.

Kshetriya padas with Vijayarāghavamudra (2) :

1.	Inta nā	— Kāmbhoji	— Triputa
2.	Ituvanti Vādu	— Bhairavi	— Triputa or Ata
3.	Giliginta layyara	— Kāmbhōji	— Adi
4.	Gajarājagamana	— do.	— Adi
5.	Tappinchu kunte	— Sindupadam	?
6.	Dōntara	— Saindhavi (Punnāgavarāli)	— Chapu
7.	Bala	— Kambhōji	— Ata
8.	Meragadura	— Saindhavi	— Adi
9.	Vidu vidu nannanta	— do.	— Adi
10.	Samanyamugade	— Kambhōji	— Ata
11.	Sudina mayene	— do.	— Triputa
12.	Hitamaina	— Saveri	— Triputa

The scholarship of Vijayaraghava in sangita and his attainments as a composer, his critical sense of judgement and appreciation have been referred to by Kshetrayya in one of his padas set in Kambhōji raga. According to the composer, those who are proficient in composing padyas and pada after the model of Vijayaraghava himself, and those who have the ability to read out and sing them and those who are clever enough

1 हालिमीर तञ्जावुरि अच्युतविजयराघवेन्द्रुनि
सालुमञ्जुल वेम्बडिन सरस पोडगाञ्चि
चलुवचप्परमुलो चक्कगा वेयिपदमुलु
पलुकरिञ्चगाने बहुमान मेप्पिञ्चनावेल ॥
वेड्डुकतोनडचुकोन्न ॥

2. Kshetraya Padamulu — V. Appa Rao. Andhra Ganakala Parishad (P. 206–214)

to gīve suitable replies and are equally proficient in the art of dancing and singing raga to the accompaniment of Tambura skill-fully operated by themselves-are alone eligible to receive his esteem-This evidently points out to the fact that Tambura was used as a regular drone during then.

PEDDA DASARI : A great devotee of Lord Nrsimha who was a contemporary of Vijayaraghava and a composer of kirtanas in Telugu and Sanskrit. He is one of those composers about whom only scanty information is available. In 'Sangita Sampradaya Pradarsini' is found one kirtana of Dasari with notation, 'Grahabala' in Devagandhari raga and jhampa tala and has the mudra Sri Varahanrsimha. Following Sri Purandaradasa (Sakala grahabala nine) Dasari sings that all the planets are manifested in the Divine (विभूति) form of the Lord and the Anugraha bala of his Ishtadevata is the real grahaphala. Sri Tyagaraja in his Revagupthi song 'Grahabala' sings out that the worship of Srl Rama is capable of conferring the fruits of propitiating the navagra-has. These three songs on the common theme, uphold the efficacy of complete surrender to the Ishatadevata. The Devagandhari raga in which this song is composed, is different from that of Sri Tyaga-raja or Sri Dikshitar. Sri Subbarama Dikshitar classifies this as a janya of Sriraga following Venkatamakhi and it is probably one of the early morning ragas. Its arohana and avarohana are— s r s g g m p d p n n s — S n d P m M g g r S. A Suladi of Pur-andaradasa is also given in Sangita Sampradayā Pradarsini.

While Gōvinda Dīkshitar provided the inspiration to Raghu-nātha Nāyaka by being his minister, preceptor and guide, his son Venkatamakhi was appointed minister to Vijararāghava Nāyak, at whose request, he wrote the epoch making lakshana grantha in music—'Chaturdandi Prakasika' in 10 chapters. The colophon runs:

विजयराघवभूपालप्रेरितस्य वेङ्कटेश्वरदीक्षितस्य
कृतौ चतुर्दण्डीप्रकाशिकायामाद्यं वीणाप्रकरणम् ॥

It is well known that Venkatamakhi's treatment has systematised the raga system of South Indian Music and this is the standard treatise governing the present day music.

Vijayaraghava, like his father, was a great lover of sangita and sahitya (सङ्गीतसाहितीप्रिय: भरतकोविदुङ्) and was highly proficient in Sangita. About 23 dramas, 5 dvipada kavyas, 1 ragade and 30 works are ascribed to him. Apart from padas, for dance, he has composed the following yakshaganas :

(a) Raghunathabhyudayamu
(b) Prahlada charitra
(c) Putanaharana
(d) Kaliyamardana
(e) Vipranarayana charitra
(f) Krishna vilasa

Telugu Yakshaganas are the heritage of Nayak times.

If Raghunatha inaugurated the era of Telugu learning and literature in Tanjore, it was during the reign of Vijayaraghava that it derived fresh stimulus. This gave an interesting turn in the development of the growth of Pada and Yakshagana literature. The study of the Yakshagana material gives important data regarding the following points : namely—

(a) Use of rāgas : Common and uncommon rāgas and rāgas which have become obsolete.

(b) Musical forms used in them : Context of their occurrence and their significance.

(c) References to musical instruments and musical facts.

(d) Nature of the musical plays and their characteristics.

List of Yakshaganas composed by Vijayaraghava :

1. Rajagopala vilasa
2. Chengamalavalli pariṇayam
3. Govardhanōddharanamu
4. Rati Manmatha vilasamu
5. Rasa krida navanita choramu

6. Parijatapaharanamu
7. Rukmini kalyanamu
8. Radhamadhavamu
9. Danabhiramamu
10. Satyabhamavilasamu
11. Dakshinadvaraka sthala varṇanamu
12. Kaliyamardanamu (available)
13. Raghunathabhyudayamu do.
14. Prahlada charitramu do.
15. Putanaharanamu do.
16. Vipranarayanacharitra do.
17. Samudramathana natakamu
18. Krishna vilasamu
19. Mohini vilasamu
20. Janaki kalyanamu
21. Pranaya kalahamu
22. Kamsa vijayamu

DVIPADAS by Vijayaraghava nayaka :

1. Padukasahasramu
2. Mohinivilasamu
3. Raghunatha nayakabhyudamu (available)

GITALU

1. Gopika gitalu
2. Bhramara gitalu

CHOUPADALU :

1. Shadgunotsavamu ragada—Choupadi

DANDAKAMULU

Rajagopala dandakamu,

In addition to the above, he had also composed Vinnapamu, darus, elapatas, sankirtanalu and kuravanji. Vijayaraghava himself refers to all of these compositions in his Prahlada charitra yakshagana.

The employment of rakti ragas capable of rich melodic expression in the yakshagana plays establishes especially the musical quality. The dvipada and yakshagana were found suitable for singing dance and dramatic representation. The dvipada metre renders itself to be beautifully handled in music and is intended to be sung. The monotonous dandaka style was replaced by the more musical dvipada. By the time of Vijayaraghava, great strides were taken in the field of music and musicology and this had been testified to by the padas of Kshetrayya and the Chaturdandi Prakasika. The earliest yakshagana that has been traced is Sugriva Vijayam by Kandukuru Rudrakavi, written during the period of Sri Krishnadevaraya in the early 16th century A. D. It consists of utpalamala, sisapadyas, gitas, kanda, dvipada and varieties of ragada, which can be reckoned in triputa, jampa, kurujampa, ata, ekatala and a few literary pieces like Ardha chandrika Dhavala and Ela. In the Yakshaganas written during the peried of Vijayaraghava, these literary styles of versification disappeared and were substituted by the musical form known as daru. In all subsequent musical plays, only darus set in ragas figure largely with a few verses here and there. The art of pada kavita reached its zenith at this period and Tanjore became the home of pada kavitvam. On account of the srngara bhava, sweet style (माधुर्य) and simplicity of expression (लालित्य) these padas attained great popularity. A popular saying of the period emphaises the significance of the talent to sing a pada and to perform dance to it. One who did not wear the anklet and was ignorant of singing the padas, was considerd a sinner नाड्ड गज्जे कट्टि पद्मु पाडनिवारिद्दिपापमु ॥

Prahlada Charitramu :—A fine yakshagana on the famous theme from the royal pen is of importance as it gives a list of the works composed by Vijayaraghava. Jatis figuring in the darus set in Saurashtra, Ghantarava, Ahiri, Malahari, Huseni, Kannada and Ramakriya indicate the predominance of natya and sangita.

Raghunathaabhyudayamu :—is in praise of his father King Raghunatha. A special feature of this yakshagana is the use of the raga Saurashtra for the first as well as the concluding song. Sri Tyagaraja has composed the first and the mangalam of his 'Nowka charitra' in Surati raga. Again in Prahlada bhakti vijayam Saurashtra is used at the commencement (Sri ganapatini) middle (Entanuchuvarnimpa) and for (Ninamarupamulaku) the final mangalam. The practice of introducing identical mangala ragas at the adi and anta probably stems from the yakshagana tradition and this was followed by Tyagaraja also.

Putanaharana :—It was enacted before the royal presence and this is testified to by the stage directions and referenees to the playback singing in the play. The raga Jayantasena, invented by Raghunatha nayak, is used for a daru. Golla padas are set in Bhupala raga. Ata tala is frequently used for many darus which is quite interesting.

Kaliyamardana : The Vaikuntha sabha of the Mannargudi Temple is beautifully described.

Vipranarayanacharitra[1] : A yakshagana on the theme of life of Vipranarayana, one of the 12 alwars of the Vaishnavite cult, known as Tondaradippodi Alwar, who sang the most moving songs of the 4000 Divya Prabandham in Tamil. The author describes the devotion of Vipranarayana for Lord Ranganatha and how he was finally weaned from the influence of the dancer and was protected by the Lord forms the story. Musical forms like pada, kaivaram, yelapadam and ashtakam are used and in appealing ragas. The conversation between Devadevi and Vipranarayana is portrayed in a pada set in Kambhoji raga.

The following poets, composers, dancers, and poetesses were patronised by Vijayaraghava.

1 Chengalvakalakavi—author of Rajagopalavilasamu[2]

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1 T.S.S.M. Series 15, 1950

2 T.S.S.M. Series 33, 1951

This work gives a list of names of court dancers and the various desi dance items specialised by them :

1 Rupavati	...	Choupada
2 Champakavalli	...	Sabda chintamani
3 Murti	...	Jakkini
4 Komalavalli	...	Korvai
5 Lokanayaki	...	Nava pada
6 Ratnagiri	...	Darupada
7 Bhagirati	...	Perani

Abhinaya was performed by dancers to sringara padas, and dutyapadas. Kalakavi points out to the popularity of both margi and desi styles of dancing. The practice of honouring musicians and dancers with Kanakabhishekam and birudavadyas was also popular. Reference to the 'Sarada dhvaja' the literary banner—the symbol of learning that paraded the literary fragrance and unparalleled poetic talents of Vijayaraghava is found in this work. Vijayaraghava wore an anklet of gold known as 'Sahityaraya pendera' — which was an emblem of his unsurpassed skill in Sahitya.

(2) Pasupuleti Rangajamma—An accomplished lady who could compose in eight languages. She received kanakabhishekam at the hands of Vijayaraghava. Besides prose works and poems, she has composed Yakshaganas and padas. Mannarudasa vilasam and Ushaparinayam are fine yakshaganas in Telugu, and are dedicated to Vijayaraghava.

(a) Ushaparinaya—Deals with the marriage of Usha with Aniruddha. Herein the reference is found to the group performance i.e. Sangita mela of instruments such as dande, tambura, Svaramandala, vetugajjalu, mukhavina, dakka. changu, upangamu, kinnari vina tala, pillangrovi (flute), chitti talam, seshanadam, kombu, ravanahasta, chandravalaya and muraja. In the context of awakening Aniruddha, singing of udaya ragas viz. Devagandhari, Desakshi. Malahari, Guntakriya, Lalita and Gujjari to the accompaniment of Tambura is mentioned.

(b) Mannarudasa Vilasamu : It is in praise of Vijayaraghava and celebrates the marriage of Kantimati with him. The Nayaks were great bhaktas of Lord Rajagopala of Mannargudi and Vijaya-rāghava was known as Mannārudāsa. This yakshagāna consists of darus, padams, dhavalam, sobhānam, jhola etc. Besides the common rakti rāgas, new rāgas like Sālagasaurashtra, Lalitapanchama, and Nāgagāndhāri are used. The name 'Mohana' rāga is mentioned for the first in the padas of Kshetrayya and in the Mannarudasa Vilasamu and Sahaji's Raga Lakshana Manuscript (as janya of Kambhoji mela).

(3) Koneti Dikshitar : Author of Vijayaraghava Kalyana The author eulogises Vijayaraghava for his scholarship and liberal gifts to the learned. He was the recipient of a pearl necklace and gift of musical instruments.

(4) Kāmaraju Venkatapati Somayaji : Author of Vijayaraghava Chandrika Vilasa mentions the titles and epithets worn by Vijayaraghava such as Bharatakovidudu, Sahitya bhoja, Sangita vedi, Sarvajna sakala and so on.

(5) Purushōttama Dikshita : Author of Tanjapurannadana maha nataka :

(6) Krishnamamba : A pupil of Kalakavi, an expert in prosody, who could compose in any vritta in no less then 13, 42, 17, 726 varieties.

1 Dvipada from 'Vijayaraghava chandrika vilasam' : by Kamaraju :

श्री राजगोपाल सेवचेञ्जाल
पेरुगाञ्चिनरेडु बिरुदुमल्लीडु
लक्ष्मान्युब्तुडु कलावतीसुतुडु
दाक्षिण्यशालि उत्तमराजमौलि
रणसुगजगजेट्टि रघुनाथपट्टि . . .
साहित्यभोजुण्डु सङ्गीतवेदि
कोरिनवारिकि कोङ्गुवङ्गारु
विजयराघवशौरि विद्याविहारि ॥

Mannaru deva—author of Hemabja nayika swayamvaram :
(Son of Vijayaraghava)

It describes in beautiful style the marriage of Sri Rajagopalaswamy with Hemabjanayika. A fairly lengthy yakshagana using a number of ragas. Regupti and Revagupti are used in this play and represent two distinct ragas. His other work Vijayaraghavabhyudayam is not available.

The use of music for spiritual pursuit is an idea highly valued in our country from time immemorial and the bulk of the musical repertoire that we have inherited to-day happens to be those having a devotional theme. The padas of Kshetrayya have an undercurrent of philosophy in them and posterity takes care to treasure and cherish only those compositions which have lyrical excellence coupled with profundity of contents. Such compositions which are in the nature of eulogising patrons and kings lose their contextual significance and become out of date in the subsequent stages.

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THE IMPORTANCE OF CONSONANCE (SAMVAADITVA) IN ANCIENT INDIAN MUSIC

B. Rajanikanta Rao

Is not the principle of Consonance known to the grammarians of Ancient Indian Music ? Is it not the keystone of the actual structure of the two Ancient Indian Musical scales, the Shadjagraama and the Madhyamagraama?

Almost every treatise on Indian Music consists of a paragraph or two, if not a chapter, dealing with the seven notes of the gamut having an inter-relation with each other as Vaadi (the tonic), the Samvaadi (the dominant or the main Consonant) the Anuvaadi (the sub-consonant), and the Vivaadi (the dissonant or the discordant), notes in each scale. In this regard, Bharata, Matanga and Sarngadeva deserve priority of mention, having been the fore-runners among these who dealt with scientific treatises on Indian Music.

Along with most other facts (or truths) of physical sciences (mathematics inclusive), the knowledge of the principles of harmonic relationship of various notes of the gamut of Indian Music, is also considered by many of our Indian musicologists of the present century, as one of the bestowals of the Western intellect, as perhaps also part of the favours conferred on India by the benevolent British Empire, by denying any acceptability the theories of Ancient Indian authors on Indian Music, which fact can be observed by their extensively quoting from Western authors, statements about the stages of evolution of world music.

Shri C. P. Desai of Khairaghar (M.P.), in his Hindi commentary to Bharata Bhashya of Naanya Bhoopaala, depends more on the Western musicologists to defend his statement against the knowledge of consonance of ancient Indian musicologists.

Shri Desai says "till now only the knowledge of Consonance of the Panchama is known to the musical scientists. To some extent,

the Teevra (Antara) Gaandhaara also has consonance with shadja. This discovery was made by the German scientist Helmholtze in 1862".

"This is the great discovery of Helmholtze. In its complete form it is entirely new ; - and we are justified in pronouncing it the greatest advance in musical acoustics that has been made since the study of sound assumes a scientific form" (Philosophy of Music by Alexander Wood)."

Shri Desai disagrees with certain statements of Western scholars, like :

"I insist my perpendicular tonal zone as described as to make it clear at once that d (ri) = $\frac{10}{9}$ and not d = $\frac{9}{8}$ (Acoustics by Therevald Kornerup).

"But even in the modern scale all the intervals are not perfectly consonant . . . . . It is true that, as we have seen, it lends itself to certain naturally harmonious and pleasant combinations, and this is probably all that can be said in its favour." (Philosophy of Music by A. Wood.)

Disagreeing with the above statements, he declares that the trisruti rishabha ($\frac{10}{9}$) in the shadjagraama and the trisruti Panchama in the Madhyama-graama are unscientific, in the very next chapter (appendix).

Shri Desai pays to Ahobala the author of Sangita Paarijaata of 17th century, as high a tribute as given to Helmholtze, for having demonstrated his knowledge of Samvaaditva, in his statement, "swara samvaaditaa-jnaanam swara sthaapana Kaaranam" which means that consonance is the basis for setting the seven notes of the scale. Shri Desai says that there was no one else among the ancient musicologists other than Ahobala who understood and declared so strongly the necessity of knowledge in Samvaaditva for fixing the scale. We heartily but partly endorse this compliment to Ahobala, with the proviso that the absence of a catagorical declaration on the part of savants like Bharata etc. need not be construed that they did not possess the knowledge.

We do not think that learned scholars like Shri Desai would have not come across the dissertation of Matanga (6th century A.D.) in his Brihaddesi–saying–" Kim tat samvaaditvam naama, yad

vaadi swarena

Raagasya Raagatvam janitam, tat nirvaahakatvam

naama Samvaaditvam. yat Samvaadinaa

Raagasya Raagatvam Sampaaditam. tat pratipaaditam

anuvaadinaa"–meaning–'What is meant by Consonance? Whatever sense of a Raaga emanates out of the tonic, the maintenance of the same is consonance; the consonant shapes out the structure of the Raaga while the sub-consonant notes nourish the same. This statement of Matanga takes us to a broader understanding of consonance in its application. in the sense that, in addition to the sruti samvaaditva, Matanga, presages Raaga Samvaada or the consonance of tetrachords and triplets like, Sa Ri Ga Ma and Pa Dha Ni Sa or Ri Ga Ma and Dha Ni Sa.

It is not the intention or the aim of this paper to grudge and deny any credit which is actually due for the genuine contribution to the knowledge of the world from anybody not belonging to India, but only to present before our discerning readers, some quotable quotes from the works of the three great musicologists of India, viz. Bharata, Matanga and Saarngadeva with the most possibly correct interpretation, and to establish the rightful claim for recognition of the contribution of our Indian savants to the scientific knowledge of the world.

But for the quotations from the original treatises in Sanskrit on our ancient music and a few of very unique passages of our own discovery and conclusions made through our own research for this paper, we wish to express our ungrudging and sincere gratitude to those music scholars of the century who were our fore–runners and torch bearers holding the same stand as ours, like the late Sangita Kalanidhi Shri T. V. Subba Rao, the late Professor Vissa Appa Rao, the late Professor P. Sambamurthy, the septuagenarian Secretary of the Madras Music Academy. Dr. V Raghavan, the

veritable Jovian scholar Shri Kailash Chandra Dev Brihaspati, who has opened 12 years ago the floodgates of this research through his Bharat Kaa Sangīt Siddhaant and later through Sangit Chintaamani, and among those who disagreed, the profound scholar and pioneer in the field viz the late Shri V.N. Bhaatkhande who has roused the spirit of this research through his seemingly stubborn and uncompromising approach, but with the utmost sense of historicity, scientific approach and love of truth.

Sage Bharata (of not later than 4th century B.C.) explains the arrangement of the 7 notes or swaras in the gamut and displays the intervals or the 22 srutis—as follows, as can be seen in the 28th chapter of his Naatya Saastra (Benares Vaanivilas edition).

"Shadjascha Rishabhaschaiva Gaandhaaro Madhyamas tathaa
Panchamo Dhaivataschaiva Nishaadas Saptacha Swaraah" (19)

Shadja, Rishabha, Gaandhaara, Madhyama, Panchama, Dhaivata and Nishaada are the seven notes.

"Chaturvidhatvam eteshaam vijneyam Srutiyogatah
Vaadi chaivaatha samvaadī Anuvaadī Vivaadyapi" (20)

By way of adding the intervals, are arrived at, four categories of notes, owing to their inter-relationship. They are Vaadī (the tonic), Samvaadi (the dominant or the main consonant) Anuvaadī (the subdominant or the sub-consonant) and Vivaadī (the dissonant)

"Tatra ye yatraamsah sa tasya Vaadī
Yayoscha Navaka trayodasa srutyantare
Tau anyonyau Samvaadinau :
Yathaa shadja madhyau, shadja Panchamau,
Rishabha Dhaivatau, Gaandhaara Nishaadau iti shadjagraama"

"Whichever is the starting note of a musical phrase or a combination of notes, the same is called Vaadi, or tonic (or sonant

by some scholars). Whichever pair of notes is placed in an intervel of nine or thirteen srutis, each one of the pair is said to be the consonant or samvaadin or harmonically related to the other: just as among the pairs of notes like Sa and Ma, Sa and Pa, Ri and Dha & Ga and Ni. This applies to Shadjagraama".

Although the examples given here consist of those pairs of notes each of which having an equal number of srutis (4 sa; 4 ma; 4 Sa : 4 Pa; 3 Ri: 3 Dha ; 2 Ga: 2 Ni) it may be noted that Bharata has not categorically denied consonance between notes having unequal number of srutis like Ma having 4 srutis and Ni having only 2 srutis.

It may be noted here that the consonantal relationship of Panchama (G) with shadja (C) is characterised by Western music scholars as Dominant, whereas that of Madhyama with Shadja as sub-dominant. The reason is obvious, as can be noted from Bharata's stipulation of intervals—as there is an interval of 13 srutis between Sa and Pa, whereas there are only 9 srutis beteen Sa and Ma.

" Madhyamagraamepi evameva; shadja Panchama Varjyam,
Panchamarshabhayescha atra Samvaadaiti " II (20)

The same rule of consonance is applicable to the different notes of Madhyamagraama also, with the exception that the shadja and Panchama (in Madhyamagraama) do not have consonance but the Panchama and Rishabha have it.

" Samvaado Madhyamagraame Panchamasyarshabhasyacha
Shadja grāame cha Shadjasya Samvaadah Panchmasyacha " (21)

These is consonance between Panchama and Rishabha in Madhyama graama, but in Shadjagraama, the consonance is between shadja and Panchama.

" Shadjas chatussrutir jneyah, Rishabhas trisrutih smritah,
Dwisrutis chaapi Gaandhaare, Madhyamascha chatussrutih (23)
Chatussrutih Panchama syaat, trisrutir Dhaivatas tathaa
Dwisrutistu Nishaada syaat, shadjagraame swaraantare (24)
Chatussrutistu Vijneye Madhyamah, Panchamah Punah
Trisrutir, Dhaivatastu syaat chatussrutika evacha (25)
Nishaada shadjau vijneyan Dvichatussruti Sambhavau,
Rishabhastu trisruti syaat, Gaandhaare Dwisrutistathaa " (26)
Antara nidarsanam api vyaakhyaatam "

It is to be noted that Sa has 4 srutis, Ri 3 srutis, Ga 2 srutis, Ma 4 srutis, Pa 4 srutis, Dha 3 srutis, and Ni 2 srutis and these are the intervals (Swaraantare) in shadjagraama. Likewise, in Madhyamagraama, Ma has 4 srutis, Pa has 3 srutis, Dha 4 srutis, Ni 2 srutis, Sa 4 srutis Ri 3 srutis and Ga 2 srutis. Thus the disposition of intervals has been displayed.

The notes of Madhyamagraama are notated as Ma Pa Dha Ni Sa Ri and Ga, whereas these of Shadjagraama are notated as Sa Ri Ga Ma Pa Dha and Ni.

" Dvividhaika moorchanaasiddhih "

Arriving at two types of Moorchanas (of shadjagraama and Madhyamagraama) at the same time, in one procedure.

" Tatra Dvisruti Prakarshaat Dhaivatikrite Gaandhaare

Moorchanaagraamayer anyataratvam, Tadvasaat Madhyamagraame

Yathaa samkhyena Nishaadaadimatvam Pratipadyante "

By increasing the interval between the Rishabha and the Gaandhaara of shadjagraama by adding the first two srutis of Madhyama to Gandhara and considering this (2 + 2 + chatussruti gandhara) to be the chatussruti Dhaivata of Madhyamagraama, the trisruti Rishabha and the Chatussruti shadja of the shadjagraama moorchana will then become trisruti Panchama and chatussruti

Madhyama respectively of the Madhyamagraama moorchana and consequently the Ma, Pa, Dha and Ni of Shadjagraama will be transferred into Ni, Sa, Ri, and Ga of Madhyamagraama respectively.

" Madhyamagraame Dhaivata maardavaat

Dvaividhyam bhavati Srutyantaram Panchama Dhaivatayoh

Tadwat Gaandhaarotkarshaat chatussrutikam antaram bhavati

Seshaaschaapi Madhyama Panchama Dhaivata Nishaadarshabha shadjaah

"Madhyamaaditvam Praapnuvanti tulya srutyantaratwaat " In Madhyamagraama, if the interval of the Chatussruti Dhaivata is reduced (Maardava) to 3 srutis, then two varieties of intervals are obtained in respect of Panchama and Dhaivata (one being 4 + 3 of the shadjagraama and the other, 3 + 4 of the Madhyamagraama). Likewise, by the aforesaid increase of the pitch of the Dvisruti Gandhaara of the shadjagraama renders it a 4 sruti interval, like that of the chatussruti Dhaivata of the Madhyamagraama and then the prevailing notes of the Shadjagraama in the same order can be recognised as in Ma, Pa, Dha, Ni, Sa, Ri, and Ga of the Madhyamagraama due to having verisimilar sequence of intervals such as 4, 3, 4, 2, 4, 3, 2 respectively.

Shadjagraama : 4 Sa 3 Ri 2 Ga 4 Ma 4 Pa 3 Dha 2 Ni 4 Sa
2 + 2 4 + 2

Madhyamagraama : 4 Ma 3 Pa 4 Dha 2 Ni 4 Sa 3 Ri 2 Ga 4 Ma

It is important to note here that the interval between Sa and Ma in the Shadjagraama (3 + 2 + 4 = 9) srutis and by this Dvividhaika Moorchana it has been demonstrated that the interval between Ma and Ni in the Madhyamagraama is the same 9 sruti interval, as between the Sa and Ma of Shadjagraama. Similarly, the interval between Ma and Ni of the shadjagraama, as well as that between Ma and Ni of the Madhyamagraama is very much the same, being of 13 srutis (of shadja-Panchama-consonance !)

In the above paragraph, it has also been elucidated that the interval between Ma to Dha in either of the Graamas is only 7 srutis, which is called Antara Bhaava or Antara Gaandhāra Bhaava, which is the same as that between Shadja and Antara Gaandhaara. Bharata declares here, that 'while displaying the disposition of srutis (22 srutis) including their intervals, the position of the Antara Gaandhaara also has been pronounced' in the aphorism—" Antara nidarsanam api srutinidarsane proktam "

Let us see, what Matanga, the author of Brihaddesi, the earliest follower and exponent of Bharata's principles of Music, has to say particularly with reference to Samvaaditva:

" Vaadinah Swaraah Saptaiva, Vaadi mandale sarigamapadhan Samvaadinastu Samasrutikatvesati, trayodasanavaantaratvena avabodhavyaah "— (as printed in the publication of Trivandrum series).

That is the tonics or the sonant notes (Vaadin) are seven and they are Sa, Ri, Ga, Ma, Pa, Dha and Ni. And as regards the notes having Consonance. any pair of swaras can be considered to be having consonance between them and each consisting of an equal number of basic srutis (Samasrutikatva).

But, most of the musicologists subsequent to Matanga did not agree with the stipulation that only those notes each having equal number of basic srutis like Sa having 4 basic srutis, Ma having 4 basic srutis and Pa having 4 basic srutis, or Ri and Dha, each having 3 basic srutis or Ga and Ni each having 2 basic srutis, are consonantal to each other. In support of their contention, are quoted the examples of Ma consisting of 4 basic srutis and Ni having only 2 basic srutis in the shadja graama and also that of Dha having 4 basic srutis and Rishabha having only three, in the Madhyamagraama, where they are practically found to have Consonance.

There appears to be an undesirable ambiguity perhaps due to an unintentional (and also amateurish) scribal error in the text at least in one or two places. The most obvious one among them is

that the latter part of the axiom can as well be split to give a negative statement like 'Trayodasa navaantaratvena avaboddhavyaah'. Then it would mean that any two notes having an interval of 13 or 9 srutis should not be considered to be consonants even (each one of them) they have equal number of basic sruits. This interpretation is absurd on the face of it.

This thought reminded us of the fact that the text of the very same axiom is slightly at variance with that of the same quoted by Simhabhoopaala in his Commentary under the same context in the Sangita Ratnaakara of Saarngadeva.

"Samvaadinastu punah Samasrutikatve Sati Trayodasanavaantare vaa anyonyam boddhavyaah".

This is a positive statement meaning that each of such pair of notes is consonant to the other, either when they have equal number of basic srutis, or when they have an interval of 13 or 9 srutis between them. The other part of the scribal error mentioned above will be exposed at the final stage of this paper.

Saarngadeva himself mentions in this connection, that there are two schools of thought, since he did not himself reconcile with the condition of two consonantal notes having equal number of basic srutis each.

"Srutayo dvaadasaashtau vaa yayerantara gocharaah,

Mithah Samvaadinau tau ste nigaavanya vivaadinau,

Ridhayereva vaa syaataam tau tayervaa ridhaavapi"

Notes having 12 or 8 intervening srutis between them (without counting either one or either end) are consonants to each other—Ni and Ga are consonantal to each other but not for the rest of the notes. According to another view Ni and Ga are vivaadis to Ri and Dha and vice versa.

This stipulation of 12 or 8 as intervening number of srutis for shadja Panchama and shadja Madhyama Bhaava respectively is not

a different prescription at all from that of Bharata, since Bharata's (and Matanga's too) 13 and 9 exclude counting the sruti on one side and include the sruti at the other end of the consonantal relationship, while Saarngadeva's 12 and 8 exclude counting the sruti on either side.

Kallinaatha's commentary in this connection is as follows: "Teshu yayoh swarayoh antaragocharaah swaadhaara srutir vihaaya madhyavartinyah srutayah dvaadasashtau vaa drisyante tadaa tau mithah samvaadinau bhavata iti jnaatavyam. Nigau anya vivaadinau—anyeshaam panchaanaam vivaadinauvirodhinau—

"Nanu nigayoritaraan Paanchaapi svaraan prati vivaaditvamuktam, tadanupapannam ; suddhayoh madhyama nishaadyoh parasparam Samvaaditva darsanaat iti apariteshena pakshaantaramaaha—Ridhayoreva vaa iti. Prathama manyavivaadinau—iti—aviseshena Kathayantu Samasrutikayoreva Samvaada iti mataanusaarena"

Let it be understood that these swaras are consonants to each other, between which 12 or 8 srutis are found, not counting the notes under consideration. This is a generalisation. Then, an exception is mentioned, by which Ni and Ga do not seem to have any consonantal relationship with the rest of the five notes. But here, Kallinaatha says, that denial of consonance between Ni and Ga and the rest of all the five notes is certainly untenable since Consonance is found between suddha madhyama and suddha nishaada although each one of them consists of 4 and 2 basic srutis respectively. The earlier stipulation about the non-consonance between Ma and Ni represents the other school which insists on having equal number of basic srutis as a condition for consonance.

We understand that besides Saarngadeva, a number of other grammarians of music have not accepted this ' Samasrutikataa ". Then why should this be found in Matanga's axiom?

We contend that Matanga too would not have intended this stipulation, but for the mischief of some amateurish scribal error

(this is the major part of the scribal error, promised earlier to be exposed later), by which, the original phrase 'Sapta Srutikatve Sati' has been read and copied as 'Sama Srutikatve Sati' and this mischievous error of an amateurish scribe has misled the music scholars towards wrong conclusions which were carried over for centuries later uptill now, and the same wrong expression got into printed books also.

Now, one may ask us, how do we come to such a conclusion, and whether there is any documentary evidence which can support this conclusion !

Yes. We have unrefutable evidence. Let us read what Matanga says with regard to the Samvaadi Svaras in the Madhyama graama.

" Idaanim madhyamagrame vaaditvam, samvaaditvam anuvaaditvam pradarsyate Tatra Vaadino madhyamaadi swarah ;

Sapta nava trayodasaantaah Samvaadinah.

Eka srutyantara heenat anuvaadinah ;

Dvyantarau tu svarau vi-vaadinau. "

Now are being displayed, the tonics (vaadin), the consonants (samvaadin), and the sub-consonants in the Madhyamagraama. In this graama, the tonics (vaadin) are Ma, Pa, Dha, Ni, Sa, Ri and Ga ! These notes which are separated by intervals of 7, 9, and 13 srutis are consonants (samvaadin) ! Those notes which are placed in one sruti interval are sub-consonants (anuvaadin), and those having a 2 sruti interval are dissonants (vivaadin).

This is a categorical statement of Matanga in his magnum opus–Brihaddesi—without any ambiguity or doubt, that 7, 9, and 13 sruti intervals bestow consonantal relationship between any two notes and also the 'Samasruti' condition is nowhere to be found here. This leads us to the unchallengeable conclusion that the untenable condition of 'samasruti' could not have been intended by Matanga even in the case of consonance in the Shadja graama and also that particular phrase should be undoubtedly—'sapta srutikatve sati'

instead of ' samasrutikatve sati '. We now quote the reconstrued form of the text of this axiom under discussion and explain how aptly it applies to shadjagraama as well as to Madhyamagraama.

" Samvaadinastu punah sapta srutikatve sati Trayodasa navaantare vaa anyonyam boddhavyah."

These notes are to be understood to be consonants to each other, either of which are having an interval of 7 srutis or those which are placed in an interval of 13 or 9 srutis. Now it must be clear even to a tyro in Sanskrit grammar and syntax, how meaningless and misleading were the expressions in the earlier quotation—Samasrutikatvesati ' and antarenaavaboddhayyaah'.

Shadjagraama : 2 N)—4 S 3 R 2 G 4 M 4 P 3D 2N—(4S
+2 (Antara Gaandhara) 2 M +2 (Kaakali Nishaada)

Suddha Nishaada to Suddha Rishabha=(4S+3R)=7 srutis.

,, Shadja to Antara Gaandhaara+(3R+2G+2M) =7 srutis.

,, Madhyama to Suddha Dhaivata=(4P+3D)=7 srutis.

,, Panchama to Kaakali Nishaada=(3D+2N+2S) =7 srutis.

All these pairs of notes have consonance of the 3rd (perfect) i.e. Antaragaandhara Bhaava.

Madhyamagraama : 2G) 4M 3P 4D 2N 4S 3R 2G (4M
+1 (Kaisiki Nishaada) +2 (Antara Gaandhara).

Suddha Gaandhaara to Trisruti Panchama=(4M+3P) =7 srutis.

Suddha Madhyama to Chatussruti Dhaivata=(3P+4D) =7 srutis.

Suddha Nishaada to Suddha Rishabha=(4S+3R)=7 srutis.

Suddha Shadja to Antara Gaandhaara=(3R+2G+2M =7 srulis.

Trisruti Panchama to Kaisiki Nishaada=(4D+2N+ 1S) 7 srutis.

All these pairs of notes have consonance of the 3rd (perfect) i.e. Antaragaandhaara Bhava.

Now, once again, we reiterate and conclude that Matanga having himself stipulated 7 srutis interval aiong with 9 and 13 sruti intervals as having consonance (samvanditva) in the Madhyama graama, he must have included the 7 sruti interval also in addition to the other two (9 or 13) as the basis for consonance in Shadja-graama also, and he would not have stipulated the untenable phrase 'Samasrutikatve' as a condition for consonance, as also due to its non-acceptance by many later worthy grammarians of music, and as such, it should be read as 'Sapta srutikatvesati'. This 7 sruti interval itself is the Antara Gaandhara Bhaava—which gives us today what we call the swayambhoo gaandhaara or the Tivra-Gaandhaara of the north, which is heard in the drone of the Tambura. Matanga is said to have lived in about the 6th century A.D. Bharata in his Naatya Saastra (not later than 4 century B.C.) indicated how to arrive at the Antara Gaandhaara and the Kaakali Nishaada, and the Suddha Dhaivata which is in a 7 sruti interval from the suddha Madhyama in both the graamas, although the consonantal relationship has not been specifically mentioned in this case. But Matanga of 6th century has definitely entitled himself to the credit of the knowledge of the consonance of the 3rd, Antara-gaandhara Bhaava and the Samvaditva of the notes in the 7 sruti interval specifically. On the authority of the foregoing arguments and evidence, we earnestly hope that the musicological scholars of our country and the world, and contributors to Encyclopaedias of world would not deny this privilege to ancient India.

IDAKKA

L. S. Rajagopalan

Idakkā is a small drum which is inseparable from the rituals of Kerala temples. References to this instrument can be seen even in the oldest of Malayalam literature. It is considered to be a very auspicious instrument - a *Devavādyam.*

The name *Idakkā* obviously seems to be derived from the name *Dakkā*, the prefix I (E) having been added as in the usual procedure adopted in Tamil, like Irāman for Rāman. The Sangīta Ratnākara of Sārngadéva describes three instruments of similar design, the *Hudukā*, the *Dakkā* and the *Mandi Dakkā* and probably *Idakkā* would be a developed form of *Mandi Dakkā*. *Idakkā* consists of a wooden barrel to which are attached two pieces of thin hide fixed on two wooden rings, these being held tight with cotton ropes. Four pegs are inserted between the ropes at the bottom to keep them taut and in proper position.

The wooden barrel is normally made of *Karungāli* (Acacia Catechu) or *Rakta Chandana* (Red Sanders) or jack wood. It is about 8 to 8 1/2 inches long and the diameter of the face is 4 to 4 1/2 inches, the thickness of the wood being about 1/2 inch. The diameter is slightly smaller at the middle of the barrel and it gradually flares out towards the ends. It is to be noted that the barrel is not hour glass shaped like the *Udukku.* Two rings of diameter of 8 to 8 1/2 inches are cut out of a one inch thick jackwood plank and turned to give it a smooth and proper shape. The thin hide of the internal stomach walls of a cow is pasted tight on the rings with gum and 6 holes are drilled into the rings. The two hide-covered rings are fixed on either end of the barrel with cotton ropes - the twist of the rope being important to give proper tension and ease of handling. At the end of the barrel on either side two small copper nails are fixed diametrically opposite each other - total four on each end. Two palmyrah fibres are tied to these across the face of the barrel on each side. The hide will be just touching the fibres when the rings are tightened. So when the face is struck it gives a vibrating sound - similar to the snare in the snare drum. Four wooden pegs turned in a lathe to give a fancy design about seven inches long

and one inch diameter are inserted between the ropes holding the rings. These pegs are called Jeeva Kōl. Sixteen multi-coloured woolen balls - tassels - are hung from each Jeeva Kōl. The total of 64 such balls probably represent the 64 arts (*Chatusshashti Kalā*).

A thin stick made of Tamarind wood or *Chappangam* (Caesalpinia Sappan Linn.), or even horn is used for playing. The instrument is hung from the left shoulder by means of straps and it is played only in a standing posture. While the instrument is played with the stick held in the right hand, the left hand holds the barrel - by a strap wound round the barrel - and pushes it up and down. The downward movement increases the tension and an upward one decreases it. This produces a wide variation in the tone and the *Idakkā* is one of the rare instruments in which it is the barrel that is moved for altering the tension of the hides to produce tonal variations.

Beginner's Lessons

As in the case of some other instruments also the student starts learning to play on a dummy before he starts playing on a real instrument. The dummy here is only a small rectangular piece of wood covered with leather and stuffed with a bit of cotton on one side. This piece - called Kaiyātha - is held in the palm by the thumb and the little finger, the cotton stuffed side being next to the palm. A six inch long, thick stick shaped like a club is held in the right hand the first almost touching the thigh. Some two or three learners' lessons are practised in four speeds - Tha ki Ta, Tha ri ki ta, etc. etc. These lessons are then practised on the *Idakkā*, the left hand manipulating the barrel so as to produce the different tones as per mnemonics. A set piece - known as Ganapati Kai is learnt (Kita Dhika Dhen ku Them, Kita Dhika Dhenkuku Thaku, Thakr Thakr Dhem Dhem kuku etc. etc.) This is first played whenever a player starts to play the *Idakkā* as an Audio offering to Lord Ganesha, the remover of all obstacles. The student then practises different types of set patterns of playing called *Kooru* which are to be played for various *poojas*—different sets being played according to the time of the day, just as different *Rāgas* are prescribed for different periods of a day.

A community of temple servants called *Mārārs* and in some of the northern regions of Kerala, the *Poduvāls*, are traditionally entitled to play the instrument in the temple, a family being attached to a temple. Unfortunately, due to Land Reforms, the revenues of temples have dwindled to almost nothing. The *Mirāsi* rights of these temple servants bring them hardly any income and they neglect this art and take to other avocations.

The *Idakkā* is never kept on the ground. It is invariably hung from a peg or a rafter in the temple. And thereby hangs a tale. The *Idakkā* was one of the instruments used by Lord Vishnu. Once the Sivaganas stole it and started playing it during Lord Siva's dance. Thereupon Lord Siva chided them and ordered them to return it back to Vishnu. When the Sivaganas went to Vishnu, He refused to take it back and sent them back with a curse saying that if they placed it down somewhere, the whole ground around it would explode.

In the Sangeeta Ratnākara it is mentioned that the *Devata* of *Dakkā* is Vindhyāvāsini (Bhagavati) and that it is used during her worship in rendering ritualistic songs (Charyagāna). The *Idakkā* is used in all temples of Kerala (funds permitting of course) and it is also used in the ritualistic Sanskrit Drama of Kerala—the Koodi-yattam.

The main function of *Idakkā* is for playing in the temple during *Pooja* time. When *Pooja* is done with closed doors it is the custom to sing to the accompaniment of *Idakkā*. The *Mārārs* are normally good singers—the famous Shatkāla Gōvinda Mārār who was supposed to have been instrumental in Saint Tyāgarāja singing ' *Endaro Mahanubhavulu* ' was one of their tribe. During the rituals connected with temple festivals (*Vilakkāchāram*) *Idakkā* is particularly important in one of the circumambulations called *Idakkā Pradakshinam*. A number of instruments were used for a sort of orchestra effect and this has later developed into the modern *Panchavādyam* [1] which is one of the most delightful ensembles of instruments of Kerala including the *Idakkā*. Because of its low sound volume it is usually drowned in the boom of the other instruments like *Thimila*, *Maddalam* etc. But when there is a com-

petetive improvisation (similar to *Tani āvartanam*) between *Maddalam*, *Thimila* etc. *Idakkā* is an instrument to be reckoned with for its delicate nuances especially in the hands of some experts.

In Kathakali, the *Idakkā* is played when a female character holds the stage (when the *Chenda* is not played). In *Koodiyattam*, the *Idakkā* gives good support to the pot drum – the *Mizhavu*. In fact *Idākkā*, which is most suitable as accompaniment for various dance forms, has already become a regularly accepted member of the orchestra of several dance troupes even outside Kerala and it has also attracted several Westerners to it.

Sopāna Sangeeta, which is claimed to be a speciality of Kerala, is intimately connected with the *Idakkā*. There has been a lot of controversy and unnecessary heat generated as to what exactly is *Sopāna Sangeeta* or *Sopāna Mārga* of *Sangeeta*. Without entering into those controversies we shall confine our attention to the music sung at the *Sopāna* of the temples. The tonal variations capable of being produced on the *Idakka* comes in handy for the singing. During *Pooja* time devotional songs are sung standing near the steps leading to the Sanctum and this is the right of the *Mārār* and the accompaniment is the Idakkā. If there be more than one singer a *Chengila* is also used. To begin with *Tristhana* is first sounded on the Idakkā Sa–Pa-Sa. Then *Nāta Rāga* is played on the Idakkā or it is sung to the accompaniment of the Idakkā. Then invocatory songs are sung to the Gods. These are called *Thiyani* (from *Dhyana)* songs. Songs on Ganésa and Sarasvati are first sung, then others on the deity of the temple. After this some *Kirtanas* and/or *Ashtapadis* of Jayadéva are sung. In between the stanzas of the songs, a finale or *muthayippu* is played on the *Idakkā*.

Thiyanis

These were being sung in some old *Rāgas* which have not only gone out of vogue but also have become practically unknown. There are a few old men here and there who are capable of singing these at least in outline. The following are the names of some of these special *rāgas*. *Nālaththa, Srīkanti, Poovāli, Aṇdhāli, Muddan, Sāmanta Malahari*, *Antari*. It is significant that the names of the

modes (*swaras* as they are called) in *Koodiyattam* also bear the names *Srīkanti*, *Muddan* and *Antāri*. [2] If some experts study the singing of these old modes sung by these Marars, it may be possible to salvage some of the *Rāgas*.

Ashtapadis

The *rāgas* used in singing *Ashtapadis* in Kerala are not always what are prescribed in the texts. The singing of *Ashtapadis* is not confined to Vishnu temples alone. They are sung in all temples— Siva, Bhagavati, Sasta or Vishnu. Some of the *Rāgas* current in Kathakali music like *Dwijāvanti*, *Ghantāram*, *Poranir*, *Paadi* etc. are used in singing some *Ashtapādis* also.

In the matter of selecting *Rāgas* for different periods of the day, the pattern observed by them generally conforms to that observed elsewhere in South India.

Ushā Pooja	4 A.M.	...*Poranīr*, *Bhoopalam*.
Morning Pooja	6 A.M.	...Desakshi, Bilahari Srikanti.
Pandeerati	8-30 A.M,	...*Nalatha*, *Poovali*.
Midday	11 A.M.	...*Sri Rāga*.
Afternoon	3-30 p.m. (only in very few temples)	... Mōhanam, Kalyāni
Sunset		... Natta, Saveri
Night		... Saveri, Kambhoji, Sankarabharanam.

It is possible that some of the *Thiyani* songs and *Kirtanas* were composed by *Mārārs* themselves. A story about a *Mārār* of Mukkola temple who could compose verses impromptu is popular.

It is said that once Uddanda Sāstrī viaited the temple at Mukkola [3] and began to compose a verse in honour of the deity there. After composing the first half of the verse :

"Sambharita bhuri Kripa mamba subhamangam Chumbatu chirantanamidam tava madantah"

he was thinking how to complete it in the same style when a *Marar* who was playing instrumental music on the Idakkā completed it thus : [4]

"Jambharita Kumbhivara kumbha yuga dambha Stambhi kucha kumbha parirambha para Sambhu"

It may be noted that the rhythm of the verse echoes the playing of the *Idakkā* in temples.

Local poets also might have contributed by composing songs on the deities of their native temples. In Malabar area some songs composed by members of the Zamorins Royal family are current. They have the Mudrās, the name of the composer, Mānavikrama or Manāveda etc. in the *Charana*.

It is the practice in Kerala in some temples and in some aristocratic houses to perform *Kalam Pooja*. *Kalam* is a drawing of a deity done on the floor with five coloured powders rice, turmeric, kumkumam, green leaf and charcoal. *Pooja* is done and special songs called *Thotram* songs are sung and an oracle goes into a trance and dances. The deities so worshipped are Bhagavati, Vettakkorumakan (Lord Siva as a Hunter), Ayyappan etc. For these poojas also Idakkā is sometimes used.

Playing of Ragas and Songs on the Idakka.

Due to the rich tonal variations—nearly two octaves—it is possible to play *Varnas* and *Kīrtanas* on the Idakkā. A few experts have developed this technique. Due to the inherent shortcomings of a percussion instrument, there are limitations to its being used as a solo instrument but as a Pakkavādya, it would serve excellently. There is vast scope for developing Idakkā on these lines. One can play all the mnemonics of a Mridangam on the Idakkā. In music concerts today one often hears a mridangist trying to imitate all the swara patterns sung by the vocalist, on the mridangam. This can be done perfectly on the Idakka. For a delicate instrument like the *Veena* it will even be a better *Tala* accompaniment than a *mridangam*.

The Idakkā is the most delicately versatile among the many percussion instruments of Kerala.

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(2) Music in Kootiyattam by the author—Sangeet Natak-10

(3) Siva Gīti of Rāmapanivāda, Journal of the Music Academy 1965

(4) Dr. K. Kunjunni Rājā, The Contribution of Kerala to Sanskrit Literature Page 73

The following articles of the author would give background information on the subject :—

(a) Folk Musical Instruments of Kerala, Sangeet Natak-33

(b)	Suddha Maddala	Journal of Music Academy	1972
(c)	Kombu	-do-	1973
(d)	Timila	-do-	1971
(e)	Thayambaka	-do-	1966

நாட்டிய சங்கீதமும், கர்நாடக சங்கீதத்திற்கு நாட்டியாசாரியர்கள் புரிந்துள்ள சேவையும்

கே. பி. கிட்டப்பா & கே. பி. சிவானந்தம்

(Dr. V. Raghavan Shashtyabdapurti Endowment Lecture)

வித்வத்சபைத் தலைவர் அவர்களுக்கும், வித்வத்சபை நிர்வாகிகளுக்கும், காரியதரிசி அவர்களுக்கும், பொன்விழா தலைவர்களுக்கும், சங்கீத வித்வான்களுக்கும், ரசிகப்பெருமக்களுக்கும் எங்கள் பணிவான வணக்கத்தை தெரிவித்துக்கொள்கிறோம். எங்கள் மதிப்பிற்குரிய டாக்டர் ராகவன் அவர்களின் சஷ்டியப்தபூர்த்தியை ஒட்டி அகாடமியில் நிறுவப்பட்ட இந்த நிருபண விரிவுரைத் தொடரில் இவ்வாண்டு பொன்விழாவின் சிறப்பான சந்தர்ப்பத்தில் எங்களுக்கு இந்தப்பணியை செய்ய வாய்ப்பு அளித்ததற்கு நாங்கள் மிகவும் மகிழ்ச்சியடைகிறோம்.

எங்கள் தந்தையார் சங்கீத கலாநிதி பொன்னையாபிள்ளை இந்த வித்வத்சபையில் 1930ம் ஆண்டு தொடர்பு வைத்துக் கொண்ட காலமுதல், நம் மதிப்பிற்குரிய டாக்டர் ராகவன் அவர்கள் வித்வத்சபை முன்னேற்றமடைய சேவைசெய்ய ஆரம்பித்ததோடு, சங்கீதம், நாட்டியம் முக்கியமாக நாட்டியக்கலை சம்பிரதாய முறைகளை நன்கு ஆராய்ச்சிசெய்து பலநூல்களை வெளியிட்டிருப்பதுடன், சம்பிரதாய முறையிலுள்ள கலைஞர்களை மிகவும் பெருமையோடு முன்னணிக்கு வரும்படி செய்து, இக்கலையை சம்பிரதாயமாகத்தான் செய்யவேண்டும் என்று பலமுறை எடுத்துப்பேசியும் வந்துள்ளதை நீங்கள் அறிவீர்கள். இவர்களால் எழுதப்பட்ட 'நாட்டியக்கலை' என்ற புத்தகமும், 'அபிநயஸார ஸம்புடம்' என்ற நூலிலும் சம்பிரதாய முறைகளை விரிவாகவும், விளக்கமாகவும் எழுதி, இக்கலையிலுள்ள பலருக்கும் பயன்தரக்கூடிய நூலாக வெளியிட்டுள்ளார். சம்பிரதாயமுறை அழியக்கூடாது என்பதற்காக இவர் எவ்வளவோ அரியபெரிய இக்கலைக்கு சேவைசெய்துவருகிறார். இக்கலைக்கு உரிய பரம்பரையான எங்கள் முன்னோர்களின் சரித்திரம், அவர்கள் செய்துவைத்த பாடல்களையும் நன்கு ஆராய்ந்து மனநிறைவுடன் சந்தோஷமடைந்ததோடு, அவர்களின் பெருமதிப்பையும் எடுத்துரைத்துக்கொண்டுவரும் எங்கள் மதிப்பிற்குரிய டாக்டர் ரரகவன் அவர்களுக்கு நாங்கள்

என்றும் கடமைப்பட்டிருக்கிறோம். அதோடு எங்கள் தந்தையாரிடம் இருந்த அன்பும் மதிப்பும் எங்களிடமும் இவர் வைத்திருப்பது குறித்து நாங்கள் மிகவும் மகிழ்ச்சி அடைவதோடு, இக்கலைக்காக அவர் எங்களை எந்தப்பணி செய்யச்சொன்னாலும் மறுக்காமல் செய்து கொண்டுவருகிறோம் என்பது அவர்களுக்கு நன்கு தெரியும்.

இக்கலையைப்பற்றி எங்கள் முன்னோர்கள் செய்துவந்த முறையை இப்போது எடுத்துச்சொல்கிறோம். இதில் குற்றம் குறை இருப்பின் நீங்கள் யாவரும் மன்னிக்கவேண்டுகிறோம். இந்த அரிய பணியை எங்களைச் செய்யும்படி கட்டளையிட்ட அகாடமி நிர்வாகஸ்தர்களுக்கும், முக்கியமாக டாக்டர் ராகவன் அவர்களுக்கும் எங்கள் பணிவான வணக்கத்தை தெரிவித்துக்கொண்டு, இக்கட்டுரையை வாசிக்க ஆரம்பிக்கிறேன்.

பரத சாஸ்திரத்தின் ஆதி வரலாறும், லக்ஷணமும்:— பூர்வகாலத்தில் சச்சிதானந்த மூர்த்தியாகிய கடவுள் தம் அருட்சக்தியால், உலகத்தையும் அதிலுள்ள ஜீவகோடிகளையும் படைத்து, அஜ்ஜீவகோடிகள் அறம், பொருள், இன்பம், வீடுஎன்ற நான்குவித புருஷார்த்தங்களை அடைய முறையே வேதம், ஆகமம், புராணங்கள், அறுபத்திநான்கு கலைகளையும், மூர்த்தி, தலம், தீர்த்தங்களையும் படைத்து, ஆன்மகோடிகள் ஜன்மசாபல்யமெய்திட, மோக்ஷசாம்ராஜ்யமடைய வழிகாட்டியுள்ளார்.

மேலே கூறப்பட்டுள்ள அறுபத்திநான்கு கலைகளில் தலைசிறந்து விளங்குவதும், தொன்றுதொட்டு கலை ரஸிகர்களால் போற்றப்பட்டும், ஆதரிக்கப்பட்டும் வருவது பரதசாஸ்திரம். நம் தேசத்திலுள்ள புண்ணியக்ஷேத்திரங்களில் முதன்மையான சிதாகாசம் என்று போற்றப்படும் சிதம்பரக்ஷேத்திரத்தில் எம்பெருமான் தாண்டவநர்த்தனநிலையாக இருந்து பக்தகோடிகளுக்கு காட்சியளிப்பதே இந்த சாஸ்திரத்தின் மேன்மையை மக்களுக்கு வெளிப்படையாக எடுத்துக்காட்டுகின்ற சான்றாகும்.

இப்பரதசாஸ்திரத்திற்குத் தலைவர்கள் பதினெண்மர். பரமசிவன், பார்வதி, விநாயகர், சுப்ரமணியர், நந்தி, நாரதமுனிவர் முதலானோர். அவர்களால் பதினென்வகை பரதம் என்று சொல்லப்படும் சாஸ்திரம் இயற்றப்பட்டது. இதில் "பாவம், ராகம், தாளம்" இம்மூன்றும் அடங்கியுள்ளன. அதனால் இதற்கு "பரத சாஸ்திரம்" எனும் சிறப்புப் பெயர் வரக் காரணமாயிற்று.

''பாவமோடு ராகந்தாளமிம்மூன்றும் பகர்ந்திடு முறையினுர் பரதம்'' என்று திருவிளையாடற் புராணத்தில் விளக்கிக்கூறப்படுகிறது. இச்சாஸ்திரத்தின் முக்ய அம்சங்களாகிய பாவ, ராக, தாள லக்ஷணங்களைக் குறிப்பிடுவோம்.

பாவம்:—ஆண், பெண் இருபாலருடைய மனத்தில் உண்டாகும் இன்ப, துன்ப உணர்ச்சிகளை அபிநயங்களால் எடுத்துக்காட்டுவதே பாவம். இது ஒரு தெய்வீகசக்தி. இது சகல ஜீவராசிகளுக்கும் இயற்கையாய் அமைந்துள்ளது. இன்பம், துன்பம், கோபம், காதல், வீரம், அழுகை என்பவை சில முக்கிய உணர்ச்சிகளாகும். மக்கள் இவ்வுணர்ச்சிகளை நீக்கிவிட்டால் மக்கள் வாழ்க்கையே இல்லாததாகிவிடும். எனவே இத்தகைய உணர்ச்சிகளை நினைத்த மாத்திரத்தில் தூண்டவோ, அடக்கவோ சக்திவாய்ந்த எந்த கலையும் மனிதவாழ்க்கைக்கு மிகவும் உபயோகமானது. நாட்டியக் கலையில் இப்பாவம் கண்களுக்கு விகசிதமாகிறது. நாட்டியக்கலையில் பாவம் தான் உயிர். பாவம் இல்லையாஞல் நாட்டியக்கலையே இல்லை.

நாட்டிய பாவம் என்பது முகஜாடை, கண்ஜாடை, கைஜாடை, முதலியவைகளால் பொருளை விளக்கி அனுபவிப்போர் மனத்தைக் கவர்ந்து நடிகர் இஷ்டப்படியே உணர்ச்சிகளைத் தூண்டி இன்பமூட்டுகிறது.

பாவம் நான்குவகைப்படும். விபாவம், அனுபாவம், வியபிசாரி பாவம், சாத்வீகபாவம் என்பன. நவரஸங்களான சிருங்காரம், வீரம், கருணை, அற்புதம், ஹாஸ்யம், பயாநகம், பீபத்ஸம், ரௌத்திரம், சாந்தம் என்பவை. ஹஸ்தவிந்நியாஸங்களாலும், திருஷ்டி பேதங்களாலும், மனக்குறிப்புக்களாலும், பதங்களுடைய அர்த்தங்களை விளக்கிக்காட்டுகிறதே பாவம் என்றும் கூறப்பட்டுள்ளது.

ராகம்:—ராகம் என்பது ஸாமவேதத்தில் ஸப்தஸ்வரமாகவும், பஞ்சகருவிகளாலமைந்துள்ள பிரகிருதி. விக்ருதி, பேதங்களால் அமைந்ததும் நாததத்துவமாய் விளங்கி 72 கர்த்தா முதலிய பாஷாங்க, ராகாங்க, உபாங்க ராகங்களாய் அமைந்து, ராகார்ணவமென்று பெயர்வாய்ந்து பசு, பக்ஷி, சிசு, மிருகாதியும் தன் வயப்படுந்தன்மையும் இகத்தில் இன்பத்தையும் பரத்தில் மோக்ஷத்தையும் கொடுத்து உதவுகிறது. இதுவே ராகம் என்று விளங்குகிறது ஸப்தஸ்வரங்களையும், பிரஸ்தார கணக்கின்படி அங்கசிரேணி, மத்யசிரேணி, பாதாளசிரேணி வழியாக பிரஸ்தரித்தால் 5,090 ராகங்களைக் கொடுக்கின்றது.

தாளம்:—லாஸ்ய நிருத்ய பேதங்களுக்கு அடிப்படையாக உள்ளது தாளமே என்பது விளங்குகிறது. தாளம் அநேக விதமுள்ளது. பிரும்மதாளம், விநாயகதாளம், நவசந்திதாளம் என அனேக வகையுண்டு. அதற்குத் தாளதசப்பிராணமென்று ஓர் பிரமாணத்தினல் ஷோடசாங்கங்களாக பிரஸ்தரித்து கணக்கில்லாத பேதங்களை உடையதாகி தாளசமுத்திரமென்று பெரியோர்களால் கூறப்பட்டுள்ளது.

பரத சாஸ்திரத்தின் உட்பிரிவுகளும் விபரமும்

மேலே கூறப்பட்டுள்ள பாவத்திற்கு ''அபிநயம்'' என்று வேறு பெயருமுண்டு. அபிநயம் நான்குவகைப்படும்.

1. அங்காபிநயம்:—தலை, கை, இடுப்பு, இரண்டு பார்சுவம் முதலியவைகளால் நடிப்பது அங்காபிநயம்.

2. வாசிகாபிநயம்:—பதங்கள், பதவர்ணம், தானவர்ணங்கள், ஸ்வரஜதிகள், ராகமாலிகை முதலிய பாவராகங்களும், நாயகி நாயகபேத லக்ஷணங்களுடன் பெரியோர்களால் அமைக்கப்பட்டுள்ள பதார்த்தம், விசேஷார்த்தங்களால் விளக்கப்படுவது.

3. ஆஹார்யாபிநயம்:—ஹார, கேயூர, பூஷணதிகளால் அலங்கரித்துக்கொண்டு நடிப்பது.

4. சாத்வீகாபிநயம்:—விபாவ அனுபாவாதி பாவபேதங்களுடன் பதங்களை மனத்தில் ஈடுபடுத்தி அர்த்த விந்நியாஸங்களைக் காட்டுவதேயாம்.

தேவநாட்டியம், மனுஷ்யநாட்டியம் என்று இருவகையாகவும் கூறப்பட்டுள்ளது. அது நாட்டியம், நிருத்தியம், நிருத்தம் என்று மூன்றுவகையானது.

நாட்டியம்:—வேஷதாரிகளால் பூர்வகதைகளைச் சொல்லி நடிப்பது.

நிருத்தம்:—என்பது தாள, லயசம்பந்தமாகவும், கீத சம்பந்தமாயும், சாரிபேதங்களாலும், பாவரசமின்றி ஆடுவதே நிருத்தம்.

நிருத்தியம்:—ரசம், பாவம், கீதம், வாத்யம், தாளம், நிருத்தம், நவரஸங்களுக்கு பிரதானர்களாகிய நாயக நாயகி பேதங்களும்

அர்த்தபேதங்களும், சாரிபேதங்களும் சேர்ந்து மகாராஜசபையில் எக்காலத்திலும் சந்தோஷகரமாய் இருந்து ஆடப்படுவதே நிருத்யம். இதில் லாஸ்யம், தாண்டவம் என்று இரண்டு வகைப்படும்.

லாஸ்யம்:—என்பது உட்கார்ந்து அபிநயிக்கிறது.

தாண்டவமென்ருல் நின்று அபிநயிக்கிறது. இந்த நிருத்தியத்தை உபயோகிப்பது மிருதங்கம், வேணு, கீதம், சுருதி, வீணை, கச்சை பிரக்யாதி உள்ள நட்டுவனர் ஆடக்கூடியவர்கள் பகிப்பிராணன் என்று சொல்லப்படுகிறது.

ஆதியில் தேவாலயங்களில் நித்திய பூசை வேளையில் காலை மாலைகளில் சோடசாங்க தீபாராதனை சமயம் தாள, மிருதங்க கீதத்தோடு தேவதாசிகள் பதினறுவிதமாகிய ஹஸ்தபேதங்களாலும் சுத்த சாரி பேதங்களாலும், அந்தந்த உபசாரத்திற்கேற்ற முத்திரைகளைக்காட்டியும், சந்நிதிக்கு அஷ்டபுஷ்பங்களாக புஷ்பாஞ்சலி என்ற சுலோகத்தைச் சொல்லி அஞ்சலி செய்யும் முறை இருந்தது. இந்த முறை தஞ்சை, திருவாரூர், பந்தணைநல்லூர், மதுரை, சிதம்பரம், இன்னும் அனேக க்ஷேத்திரங்களில் மிக நேமமாக நடந்து வந்தது. இதற்காகவே ஒவ்வொரு தேவாலயத்திலும் நட்டுவனர்களையும் மிருதங்கம் வாசிப்பவர்களையும், ஆடல் பகுதிக்காக தேவதாசிமார்களையும் அமர்த்தி அரசர்கள் மான்யம் வழங்கி இக்கலையை ஆதரித்து வந்தனர்.

அரச சபைகளில் அக்காலத்தில் கீதம், பிரபந்தம், சூளாதி, ஆகியவைகளைத்தான் நடத்திவந்திருக்கிருர்கள். தஞ்சை நால்வரால் தான் கச்சேரிரூபமாக அமைக்கப்பெற்று மிக பிராபல்யத்துடன் நடந்துவந்ததை அறிந்த திருவாங்கூர் மன்னர், மைசூர் மன்னர், ராமநாதபுர மன்னர், விஜயநகர மன்னர் முதலியோர் இவர்களை அழைத்து இக்கலையை பிரபலமடையச்செய்தனர் என்பது சரித்திர வாயிலாக அறிந்த உண்மை.

கீதம், ப்ரபந்தம், சிம்மநந்தனம், ஜாதி இன்னும் அனேகவிதங்களில் ஆடினதாயும் இன்றைக்குச் சுமார் 150 ஆண்டுகளுக்கு முன் தஞ்சையில் வாழ்ந்த தமிழ் ஓதுவா மூர்த்திகள் மரபில் உதித்தவர்களும், திருவாரூர் கலாசாரிய ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் அவர்களது மாணக்கர்களும் தஞ்சை, திருவனந்தபுரம் மைசூர் முதலிய சமஸ்தான வித்வான்களும், தஞ்சை ஸ்ரீபிரகதீஸ்வரஸ்வாமி கோயில் நாட்டிய கைங்கர்ய பரம்பரையில் வந்தவர்களும், எங்கள் முன்னேர்களுமான பொன்னையா, சின்னையா, சிவானந்தம்,

வடிவேலு என்ற நான்கு சகோதரர்கள் காலத்தில் இப்பரத நாட்டியத்தை அரங்குகளைப்போல் நடத்தவேண்டுமென்ற நோக்கத்துடன், அதற்குவேண்டிய அடைவுகளைத் திட்டம்செய்து, பரதநாட்டியத்தை ஆலயங்களிலும், அரசாங்கசபைகளிலும், கச்சேரி முறையாக நடத்துவதற்கேற்ற முறையில் முதல்முதலாகக் கடவுள் வணக்கம் என்று சொல்லப்பட்ட அலாரிப்பையும், ஜதிஸ்வரம் என்ற நாட்டிய வணக்கத்தையும், அதன்பின் சப்தம், பதவர்ணம், பதம், தில்லானு, ஸ்லோகம், ராகமாலிகை, தரு, அஷ்டபதி என்ற பாடல்களைப் பாகுபாட்டுடன் அமைத்து கச்சேரி முறைக்குவேண்டிய பக்கவாத்யங்களுடனும், கச்சேரி நடத்தப்பட்டுள்ளதென்பதை யாவரும் அறிவர்.

அடைவுகளின் விளக்கம்

நம் பரதநாட்டியத்தில் அடைவுகள் என்று கூறப்படும், 'நிருத்தப்பகுதி' ஒரு முக்கியமான அம்சமாகும். அந்த அம்சம் சிலரிடம்தான் சாஸ்திரோக்தமாகவும், நல்லமுறையிலும் கையாளப்பட்டு வருகின்றது. அடைவுகள் 120 என்றும், 108 என்றும், கூறுவர். இந்த அடைவுகளை 10 விதங்களாகச் சொல்லி அதன் உட்பிரிவு, வகை ஒன்றிற்கு 12 என்றும் கூறியுள்ளார்கள். அடைவுகளில் சில ஒற்றைக்கால் அடைவு என்றும், இரட்டைக்கால் அடைவு என்றும், இவைகளை வழங்கும்போது இன்ன காலுக்கு, இன்ன கை என்று பாகுபாடு செய்தும் கூறியுள்ளனர். இவ்விஷயங்களை ஆடும்போது நேரில் கண்டுகொள்ளத்தெரியவரும். இந்த அடைவுகளை கால்களில் ஒவ்வொருவித மாறுபாட்டுடனும், அதற்குத் தகுந்த அஸ்தபேதங்களினுல் பலபிரிவு முத்திரைகளுடனும், கால்கள் கைகள் இரண்டையும் சேர்த்துக்கொண்டு அங்கசுத்தமாக லயத்துடன் கூடிய தாளத்துடன் நடித்துக்காட்டுவது 'அடைவு என்பதாகும்.

அடைவுகளில் 10 விதங்களுக்குத் தக்கவாறு பெயர்களைக் கொடுத்து 10 விதங்களிலும் ஒவ்வொன்றிலும் 12 பேதங்களை உண்டாக்க வழிகாட்டியிருக்கிருர்கள். 10 விதங்களின் பெயர்கள்: 1. தட்டு அடைவு 2. நாட்டு அடைவு 3. குதித்துமெட்டு அடைவு 4. ஜாதி அடைவு 5. தட்டு மெட்டு அடைவு 6. மெய் அடைவு 7. அறுதிஅடைவு 8. மெட்டடைவு 9. நடை அடைவு 10. முடிவடைவு என்பனவாகும்.

அவைகளை வழங்கவேண்டிய வழிகள்:—

1. தட்டடைவு:—கால்களை சாதாரணமாக மாறி மாறித் தட்டுவதும், அதற்குச் சரியான கைகளின் அஸ்தங்களை சேர்த்துப்பிடித்துக்கொண்டு லயத்துடனும், தாளத்துடனும் மூன்றுகாலம் ஆடுதல் ஆகும். இதில் பன்னிரெண்டு பேதங்கள் உள்ளன.

2. நாட்டடைவு:—அதாவது குதிகாலைப் பக்கத்தில் நாட்டி காலைத்தூக்கி தட்டுவதாகும். இதற்கும் கைகளின் அஸ்தங்கள் மாறுபாட்டுடன் 12 வித பேதங்கள் உள்ளன.

3. குதித்து மெட்டடைவு:—இவ்வடைவுகளை கால்களின் முன் பாதங்களினால் குதிகால்கள் இரண்டையும் ஒன்றாய் சேர்த்து தூக்கிக் குதித்து குதிகாலை அழுத்தி லயத்துடன் சேர்த்து போடுவதாகும். இதற்கும் கைகளின் அஸ்தபேதங்களும் உள்ளன. இவ்வடைவு 12 பேதங்களை அடையும்.

4. அடைவு ஜாதி அடைவு:—இது ஐந்து ஜாதிகளுக்கும் முறையே அதற்குத்தக்கவாறு கை அஸ்தபேதங்களினாலும் கால்களில் தட்டு குதித்து மெட்டு நாட்டடைவுகளில், சேர்க்கையில் 12 பேதங்களுடனும் வருவது.

5. தட்டுமெட்டு:—இந்த அடைவுகளைத் தட்டி பாதத்தின் முன்புறத்தை அழுத்திப்பாயும் முறையில் பின் குதிகாலை அழுத்தி லயசுத்தத்தோடு வைத்தல். இவைகளுக்கு கை அஸ்தபேதங்கள் கிடையா. இந்த அடைவுகளை வர்ணங்களின் கடைசி சுரத்தில் அமைத்து ஆடுவது முறையாகும். இதற்கும் 12 பேதங்கள் உள்ளன.

6. மெய்யடைவு:—இது ஜாதி அடைவுகளை ஒட்டி கை அஸ்த மாறுபாட்டினால் அலங்கரித்து கால்களை வல்லினமாகவும், மெல்லினமாகவும் தட்டி ஜதிஸ்வரம் முற்பகுதியிலும், தில்லானாவின் முதற்பகுதியிலும் ஆடப்பட்டு வருகின்றன. இதிலும் 12 பேதங்கள் உள்ளன.

7. அறுதி அடைவு:-இவைகளில் கால்களை ஒன்றாய்ச் சேர்த்துக் கொண்டு மெதுவாகவும், அழுத்தமாகவும் தட்டுவதாகும். இதை யுக்திக்கு தகுந்தவாறு 12 பேதங்களை அடையச் செய்துகொள்ள இடமுண்டு. இதற்கு அஸ்தங்கள் கிடையா. இதை வர்ணங்களில்

வரும் ஒவ்வொரு பாகத்தையும் முடிவாகவைத்து, அந்த இடத்தில் இந்த அறுதி அடைவு பிடித்தல் வழக்கமாக இருக்கிறது. இதை தில்லானுக்களிலும் சேர்த்துக்கொள்ளலாம்.

8. மெட்டடைவு:—இது கால்களினுல் குதித்துத்தட்டுவதும் இதற்குத் தக்கவாறு கை அஸ்தபேதங்களுடனும் 12 வித மாறுதலை அடைந்துவரும்.

9. நடை அடைவு:—இது நடன பாகத்திற்கே ஓர் அழகைத் தரக்கூடிய நடையாகும். இதற்குரிய அஸ்தங்களைப் பிடித்துக் கொண்டு பின்புறம் நகர்ந்து போவதாகும். இது ஜாதிகளை அனுசரித்தும், யுக்திக்குத் தக்கவாறும் 12 பேதங்களை அடையச்செய்து 120 அடைவுகள் என்று கணக்கிட்டு இருக்கிருர்கள். இதைத்தவிர பாய்தல் அடைவு என்றும், சறுக்கல் அடைவு என்றும் இரண்டு உள்ளன. இந்த அடைவு பாகங்கள் லாயம் என்று சொல்லக்கூடிய தாளத்தோடு இல்லாமலிருந்தால் பரதநாட்டியத்திற்கே பெருமையில்லை என்பதை யாவரும் அறிவர்.

முடிவடைவு:—ஒரு தீர்மானத்திலோ அல்லது ஜாதிகளிலோ முடக்கப்படும் 'ததிங்கிணதோம்' என்ற வகையைச் சேர்ந்தது. இதை யுக்திக்கு தகுந்தவாறு 12 பேதங்களாகச் செய்துகொள்ள இடமுண்டு. இந்தவகை அடைவுகளைத் தீர்மானங்களிலும், ஜதிகளிலும், சுரங்களிலும் கடைசியில் கண்டு கொள்ளலாம்.

முக்கியமாக லயம் என்று சொல்லப்படும் தாளத்தை தனக்குள் அடக்கி அந்தந்த அடைவுகளுக்கு ஏற்பட்டுள்ள கால்களினு லும் அதற்குரிய கைகளில் அஸ்தபேதங்களினுலும் அங்கங்கள் சுத்தமாகவும், ஆடலாசிரியர், மிருதங்கம் வாசிப்போர், ஆடவல்லார் மூவர் மனமும் ஒருமனப்பட்டு லயத்தின் கண் நினைவுடன் தாளத்தோடு தொழில் செய்தார்களானுல் அப்போதுதான் லயத்தோடு கூடிய பரத நாட்டியத்தின் பெருமையை யாவரும் அறியமுடியும் என்பது திண்ணம். நம் தேசத்து பரதநாட்டியத்துக்கு லயம் என்று சொல்லப்படும் தாளத்தைப் பிரதானமாகவும், முக்கியமாகவும் ஆதிகாலத்தில் கையாண்டு வந்துள்ளார்கள்.

நாட்டிய ஆரம்பம்

1. மேளப்ராப்தி:—தாளம், மிருதங்கம், கைவீணை அல்லது கிளாரினெட் இந்த வாத்யங்களுடன் ஆரம்பம். முதலில் தாளத்தை தட்டி மிருதங்கத்தில் மனோதர்மத்தின்படி வாசித்தல். இதற்குரிய

ஜதிகளும் உண்டு. மிஸ்ரஜாதி ஜம்பை தாளத்தை மூன்று காலத்திலும் பெரும்பாலும் கையாண்டு வந்திருக்கிறார்கள். இதன் பிறகு முகவீணை அல்லது கிளாரினெட் வாத்தியத்தில் நாட்டை ராகம் வாசிப்பது வழக்கம்.

2. இரண்டாவதாக தோடயமங்களம் பாடுவது. 'ஜயஜானகி ரமண' என்ற மங்களத்தைப் பாடுவது வழக்கம்.

3. மூன்றுவதாக கவுத்துவம் சொல்வது, கவுத்துவத்தில் அநேக மிருக்கின்றன. விநாயகர், நடராஜர், சுப்ரமணியஸ்வாமி முதலிய தெய்வங்களின்பேரில் தோத்திரங்களாக ஏற்பட்டவை. இவைகளைச் சொல்வது கடவுள் துதியாகும்.

4. நான்காவதாக சொல்லுக்கட்டுகள் மட்டும் சொல்வது.

உதாரணமாக. ''தத்தின் தத்தா தெய்
தத்தின் தத்தெய் தெய்''

5. ஸபாவந்தனம் அல்லது அலாரிப்பு:—அலாரிப்பில் ராகம் சேர்க்காமல் ஒருதாளத்தின் 'தாம் தி தா தீம் திதை' என்று தத்த தரரச் சொற்கட்டைமட்டும் நான்கு ஆவர்த்தம் விளம்ப மத்யம காலங்களில் கடைசியில் ஒரு சிறு தீர்மானத்தில் முத்தாய்க்கப்பட்டு ஆடப்படும்.

அலாரிப்பில் தலைமேல் கைகூடியது தேவதைகளுக்கான அஞ்சலி; மார்பில் கை கூடியது சபையிலுள்ள பொதுமக்களுக்கான அஞ்சலி.

இந்த அளவில் கை கால்களின் அசைவுகளும், நாட்டியத்திற்குரிய அங்கங்களில் முக்கியமான கண், கழுத்து, முகம் ஆகியவற்றின் அசைவுகளும், 'உதவு' படியாகக் காண்பிக்கப்படும். 'முகசாலி' என்பது நூல்களில் 'புஷ்பாஞ்சலி'க்கு அடுத்ததாகச் சொல்லியிருப்பது இதுவே. கழுத்தின் அட்டிமை, அதாவது கழுத்துமட்டும் பக்கங்களில் அசைவது, இதில் காணவேண்டிய சிறப்பு, ஏன், நம் ஆட்டத்திற்கே இதை இன்றியமையாத சிறப்பெனச் சொல்ல வேண்டும். இந்த அசைவு தற்போது ஆடுபவர்களுக்கு வருவதே இல்லை. இதற்குப் பதிலாக தலையைப் புரட்டுவதும், மோவாயைத் திருப்புவதுமே காணப்படுகிறது.

இரண்டாவது உருப்படி 'ஜதிஸ்வரம்' இது மேற்சொன்ன சொற்கட்டையே ஸ்வரக் கோவைகள் மூலம் தருவதாகும். இசையுடன் அமைத்த ஸ்வரங்களுக்கு ஜதிஸ்வரம் என்று பெயர். 'ஜதி' என்ற சொல் 'யதி' என்ற சொல்லின் திரிபு. 'ஸங்கீத ரத்னுகர'த்தில் தாளத்திற்காக ஏற்பட்டவை என்று வாணிக்கப்படும். பிரபந்தங்களில் முதலில் சொல்லப்படுவது 'யதி' என்பது. 'ஸங்கீத முக்தாவளி'யில் சொல்லிய ஆட்ட முறையில் காணப்படுவது 'யதி-நிருத்தம்'. இதில் நடை பேதங்களும் காட்டலாம்.

மூன்றுவது 'சப்தம்':—முதலில் ஜதி, பின் ஸ்வரத்தோடுகூடிய ஜதி, இரண்டும் ஆனதும் மூன்றுவதாக சொற்களால் ஆன சாகித்தியமும் சொல்லப்படுவது. அதற்கான அபிநயமும் தலையெடுக்கும் உருப்படி 'சப்தம்'. ஓர் அரசனையோ மந்திரியையோ அல்லது தெய்வத்தையோ வர்ணித்து அவருக்கு கட்டியம் கூறுவதுபோல் அவருடைய குணங்களையும், பிரதாபங்களையும் கூறி வணங்குவது என்பது சப்தத்திற்கு ஏற்பட்ட ஸாஹித்ய அமைப்பு. ஆனல் இதன் வர்ணனையில் அபிநயத்திற்கு இடம் கொடுப்பதற்காக மற்ற பாவங்களையும் அமைத்துக் கடைசியில் வந்தனத்துடன் முடிப்பது என்ற முறை காணப்படும். சப்தத்தின் மெட்டிலேயே நீண்டகதைகளைச் சொல்லும் ஸாஹித்தியங்களும் எழுந்தன. ஆடப்படும்போது சப்தத்தில் ஆட்டத்திற்கான ஜதிகள் சேர்க்கப்பட்டு அபிநயத்திற்கான பாட்டின் அடிகளுடன் கலந்துவரும். சப்தங்கள் காம்-போதியிலேயே பாடப்பட்டு வந்தன. தற்போது ராகமாலிகையாகவும் பாடப்படுகின்றன.

இனி நான்காவதாக வரும் 'வர்ணம்' நாட்டியத்தின் இருதயம் போன்றது. இசை, நாட்டியம் ஆகிய இரண்டிற்கும் பொதுவாகவரும் வர்ணம் என்பது மிகவும் சிறந்த உருப்படிவகை ஆகும். நாட்டியத்திற்கு உபயோகமாய் அமைந்த வர்ணத்தை சௌக வர்ணம் என்பர். இதில் ஆட்டத்தின் இரு உருப்புக்களான சுத்த நிருத்தமும், அபிநயம் வரும் நிருத்தமும், ஸம்ப்ரதானமாய் ஒன்றை ஒன்று தொடர்ந்து பின்னிப்பின்னி வருவது மிகவும் அழகாயிருக்கும்.

வர்ணத்தில் ஜதி, ஸ்வர, பத அமைப்புகள் தட்டு தட்டாய் வளர்ந்து, விரிந்து போவதை ஆராய்ந்து அனுபவிக்கவேண்டும். முதலில் திரிகாலத் தீர்மானம், அதன் முடிவில் பல்லவியின் முதலடியின் பாட்டும், அபிநயமும், பின் தீர்மானம், அதை

யடுத்துப் பல்லவியின் இரண்டாம் அடியின் அபிநயம், பின் தீர் மானம், அனுபல்லவியின் பின்பாகம், இதற்குமேல் பல்லவியையே வைத்துக்கொண்டோ அல்லது சரணத்தின் துவக்கத்தை சிறு பல்லவி (உபபல்லவி-ஒத்துக்கடை பல்லவி)யாக வைத்துக் கொண்டோ, ஒத்துக்கடை ஸ்வரங்களும், அவற்றின் ஸாகித்தியங் களும் நான்கு ஐந்து அடிகள் வரும். ஒத்துக்கடை ஸ்வரஸாகித் தியங்களின் ஆட்டம் வர்ணத்திலேயே சிறந்த அம்சமாகும். அதிலும் 'தட்டிமெட்டு' அடைவுகளுடன் மத்யமகாலத்தில் ஆட்ட மும், அபிநயமும் சேர்ந்து செய்யுமிடங்கள் மிகவும் அழகான இடங்களாகும். வர்ணத்தில் மட்டும் நடுவே தீர்மானங்களைத் தெளிவுக்காகவும், மாறுதலுக்காகவும் ராகமின்றிச் சொல்வது வழக்கம்.

மேலும் அடைவுகளில் மெய்யடைவு, பொய் அடைவு என்று இரண்டு வகையுண்டு. மெய் அடைவில் கால் தட்டும் தாள விந்யாஸமும், நன்கு புலனகும்படி அசைவுகள் அமைத்திருக்கும்.

வர்ணம் முடிந்தவுடன் பதம். இவை முழுதும் அபிநயத்தோடு மிக விரிவாகவும், சிறப்பாகவும் வர்ணித்து அழகுடன் செய்யப் படுவது. கச்சேரி இறுதியில் தில்லானு. இவை முழுதும் அடவு ஜாதிகளைக்கொண்டு பல விந்யாஸங்களுடன் நீண்டநேரம் அழ காக முடிக்கும்படி திட்டம் செய்துள்ளார்கள்.

நாட்டிய ஆசிரியர் லக்ஷணம் :—இளவயதில் நன்கு ஆடக் கற்றுக்கொள்ளவேண்டும், தமிழ், தெலுங்கு, சமஸ்கிருத மொழி களை நன்கு கற்று பாடல்கள் இயற்றும் திறமையும், சங்கீதம் முறைப்படி பயின்று நன்கு கச்சேரிசெய்யும் பழக்கமும், மிருதங்கம் நன்கு வாசிக்கவும் பாடவும் உள்ள தகுதியேற்பட்டவரே நடன ஆசிரியராக இருக்கவேண்டும் என்று சாஸ்திரம் கூறுகிறது. குறிப்பாக அக்காலத்தில் நாட்டியகச்சேரியில் நட்டுவனர்களே பாடுவார்கள். தற்காலத்தில் சப்தத்தை காம்போதி ராகத்தில் ஆரம்பித்து பின் பலராகங்களில் பாடி ராகமாலிகையாகப் பாடி வருகிறார்கள். முற்காலத்தில் காம்போதி ராகத்திலேயே சப்தம் முழுவதும் நீண்ட நேரம் கற்பனையாகப்பாடி வந்திருக்கிறார்கள். நாட்டியக் கச்சேரியில் நட்டுவனரே பாடி வந்ததின் நோக்கம் கைகளின் முத்திரைகளுக்கு ஏற்றவாறு மனோதர்மத்துடன் ஒதுக்க சதுக்கத்தோடு, தாளத்தோடு, பாடியதையே திரும்பப்பாடாமல், கேட்போருக்கு பிரமை தட்டும்படியாக பாடவேண்டும் என்பதே.

தஞ்சை நால்வரின் சங்கீத சாகித்திய விசேஷம் :—சுமார் 50 தான வர்ணங்களுடன் கூடியவையாகவும், ஸ்வர அடுக்கு பல வகைகளாலும், குறைந்த பாதாக்ஷரங்களோடு கூடிய ஸாகித்தியத்தை அகாரங்கள் கலந்த தான வரிசைகளைப்போல், தாளயதாக்ஷரத்திற்கு 2 வது 3 வது காலத்திலும், ஸ்வரவரிசைகளான தாள ஜாதிகளையும், கிரஹங்களையும் உணர்த்துவதுபோல் ஒரு ராகத்தில் பல்லவி, சரணம் என்ற அங்கங்களுடன் கூடியிருக்கின்றன. இவை சதுஸ்ர திருபுட, திஸ்ரதிருபுட, கண்ட அட, சதுஸ்ர அட, திஸ்ர அட, ரூபக, மிஸ்ரசாபு முதலிய பல தாளங்களில் அமைக்கப்பட்டிருக்கின்றன. சில வர்ணங்களின் முக்தாயிஸ்வரத்தில் மகுடமென்றும், ஸ்வர லக்ஷணமும், சில வர்ண ஸ்வரங்களில் பஞ்சமாந்தியம், தைவதாந்தியம் என்ற முறையும் அமைந்திருக்கின்றன. சில வர்ணங்களில் சிட்டைஸ்வரங்களுக்கெல்லாம் ஸாகித்தியங்கள் அமைக்கப் பட்டிருக்கின்றன.

சங்கீத நடையானது சில அம்சங்களில் தங்கள் குருவைப் பின்பற்றியும் சில அம்சங்களில் தனிச் சிறப்பு வாய்ந்ததாகவும் அமைந்திருக்கிறது. ஸாகித்தியத்தின் கருத்தோ தெய்வபக்தி, குருபக்தி முதலிய நல்லொழுக்கங்களைச் சிறப்பித்துக் காண்பிக்கிறது. முதன் முதலில் 'நவரத்னமாலா' என்ற ஒன்பது கீர்த்தனங்களையும் குருஸ்துதியாக இயற்றியுள்ளார்கள். அவற்றில் தங்கள் ஆசிரியரைப் போலவே 'குருகுஹ' என்ற முத்திரையுடன் ஸ்வாமியையும் அம்பாளையும் ஸம்பந்தப்படுத்தி ஸ்துதி செய்திருக்கின்றனர். அதில் குருகுஹதாஸ, குருகுஹபக்த, குருகுஹமூர்த்தி என்ற முத்திரைகள் வருகின்றன. இதற்குச் சிறந்த ஓர் ஐதிகம் கர்ண பரம்பரையாக வழங்குவதுண்டு. அதாவது தங்கள் குருவான ஸ்ரீ தீக்ஷிதர் அவர்கள் முருகப்பிரான் அருள் பெற்றுத் திகழ்ந்தவராதலால், தம் குருவையும் சுப்ரமணியக் கடவுளையும் ஒரே அம்சமென்று பக்தி பூர்வமாகத் தம் மனத்தில் உணர்ந்து உருகித் தாமும் 'குருகுஹ' என்ற முத்திரையை 'நவரத்னமாலா' கீர்த்தனங்களில் கையாண்டனரென்று கூறுவதுண்டு.

இது ஒன்றே அவரது குரு பக்தியின் மேன்மையை விளக்கிக் காட்டுகிறது. அன்றியும் இவர் முதலில் இயற்றிய மாயா மாளவ கௌள ராகத்தில் 'மாயாதீதஸ்வரூபிணி' என்ற கீர்த்தனையின் இறுதியில் 'மா குருகுஹ ஸ்வாமிகி நே தாஸுடைதி' என்று கூறியுள்ளார். அதில் தம் சகோதரர்களையும் தம்முடன் சேர்த்து, மாகுருகுஹ, எங்கள் குருவாகிய குருஸ்வாமிக்குத் தாஸனுனேன்

என்று கூறியுள்ளார். இவ்வாக்கியத்திலுள்ள பொருள் இவருடைய சகோதர வாஞ்சையையும், குரு பக்தியையும், எடுத்துக்காட்டுகிறது. இவர் முதலில் மாயாமாளவ கௌள ராகத்தைக் கையாண்டதற்கு ஒரு சிறப்பு உண்டு. இந்த ராகம் சங்கீதம் கற்பவர்களுக்கு முதலாக இருப்பதாலும், தம் குருவாகிய ஸ்ரீ தீக்ஷிதர் அவர்களும் முதலில் மாயாமாளவ கௌள ராகத்தில்தான் ஸாகித்தியம் இயற்றினுர் என்பதாலும், இந்த ராகம் மங்களகரமானதென்று கூறப்பெற்றிருப்பதாலும் இவரும் இந்த ராகத்தை முதலில் கையாண்டாரென்று தெரிகிறது. இக்கீர்த்தனம் ஸ்வர, ஜண்டை வரிசை, அலங்காரங்கள் என்ற முறையை யொட்டி கமக ஜாருக்களோடு அமைந்திருப்பது விசேஷமாகும்.

மற்ருெரு கீர்த்தனத்தில் 'ஸாடிலேனி குருகுஹ மூர்த்தினி நே ஆநாடனுண்டி நம்மினுனு' என்று குறிப்பிட்டிருக்கிருர், தமது குருவை இணையற்றவரென்று கூறுவதோடு, அனுபல்லவியில் 'பிருஹதீசா, உயர்ந்த மதுரமான வாக்கு வன்மையை நான் அடையவேண்டி இணையற்ற குருவை ஆதிமுதல் நம்பியிருக்கிறேன்' என்பதனல், இவர் முன்னேர்களுக்கும், ஸ்ரீதீக்ஷிதர் அவர்களது முன்னேர்களுக்கும் நெருங்கிய தொடர்பு இருந்திருக்க வேண்டுமென்பதையும் காட்டுகின்றது. இவருக்கு அதிபால்யத்திலேயே கலையில் விருப்பமும், தெய்வபக்தியும் உண்டாகியிருக்க வேண்டுமென்பதும் தெரிகிறது. இந்தக் குறிப்பை கல்யாணி ராகத்திலமைந்த 'நின்னுபாஸி' என்ற கீர்த்தனத்தின் சரணத்தில் வரும் சில வாக்கியங்களும் அறிவுறுத்துகின்றன. அதாவது 'சின்ன வயஸுன நாதுரீதி தெலிஸி நடுசுகோனதி' என்கிருர் இதனல் இவருக்கு அதிபால்யத்திலிருந்தே கல்வியில் ஆர்வமும், தெய்வபக்தியும், நன்னடத்தையும் பிறவிக்குணமாக இருந்தமை விளங்குகிறது. மற்றும் இவர் தமது இளைய சகோதரர் நோய் வாய்ப்பட்டு வருந்திய காலை ப்ருஹந்நாயகியின் பேரில் சங்கராபரண ராகத்தில் ஒரு கீர்த்தனம் இயற்றினுர் என்பர். அதன் கடைசியில் ''மாஸஹோதருனி ரக்ஷிஞ்சுமு என்று குறிக்கிருர்.

மற்ருெரு கீர்த்தனத்தில் 'ப்ருஹதீஸ்வர ஸ்வாமியின் பாத கமலங்களை உண்மையாக நான் வணங்குவதாலேயே, ஸ்ரீதீக்ஷிதர் அவர்களுக்கு நான் மாணுக்கனுக இருக்கின்றேன்'' என்று பொருள் படக்கூறியுள்ளார். இதில் கவனிக்கத் தக்க விஷயம் என்னவெனில், குருகுலவாசம் முடிந்த பின்னரும் மாணுக்கனுக இருக்கின்றேனென்ற உண்மையை எடுத்துக் கூறுவது இவருடைய குருபக்தியின் சிறப்பையும், ராஜஸமற்ற மனத்தின் தன்மையையும், தெய்வபக்தியையும் நன்கு புலப்படுத்துகிறது.

இந் நால்வர் பரத நாட்டியத்திற்கு மேலே சொல்லப்பட்ட முறைப்படி கீழ்க்கண்ட பாடல்களைப் பல ராகத்திலும் தாளத்திலும் இயற்றப்பட்டுள்ள வகைகள்:—

1. அலாரிப்பு : தா தெய் தெய்

தத் தா கிடதக

தாம் தித் தா ; ; ;

தெய் தத் தெய்

இது லயத்தையே பிரதானமாகக் கொண்டு தத்தகாரமாகிய சொற்கட்டுகளால், பல ஆவர்த்தனங்களைக்கொண்டும், இடையில் திரும்ப திரும்ப விளம்ப மத்ய த்ரிகால அமைப்புடையதும் இறுதியில் சிறு ஜதிகோர்வையுடன் முடிக்கப்பட்டுள்ளது. முறையே ஐந்து ஜாதிகளுள்ள ஏகதாளத்தில் அமைந்துள்ளது.

2. இரண்டாவது ஜதிஸ்வரம் : இது திஸ்ர ரகம், ஆதி, சாபு தாளங்களிலும் பல ராகத்தில் இயற்றப்பட்டுள்ளது.

3. சப்தம்: மிஸ்ரசாபு தாளத்தில் சுமார் 20 சப்தங்கள் தமிழிலும், தெலுங்கிலும் இயற்றப்பட்டிருக்கின்றன. இவை பெரும்பாலும் கடவுள் பேரிலும், தங்களை ஆதரித்த மன்னர், மந்திரிகள் பேரிலும் இயற்றப்பட்டுள்ளன.

4. சௌகவர்ணம் : ரூபகம், ஆதிதாளத்தில் சுமார் 50 வர்ணங்கள் உள்ளன. இதில் கடவுள் பேரிலும், அரசர், மந்திரிகள் பேரிலும், தமிழ், தெலுங்கு, சமஸ்க்ருதம் ஆகிய மூன்று மொழிகளிலும், ஒரே வர்ணமெட்டுக்கு ஒன்றுக்கு மேற்பட்ட சாகித்யம் உள்ளன. அதாவது, ஒரு வர்ணத்துக்கு இரண்டு, மூன்று தெலுங்கு சாகித்யம், கடவுள் பேரிலும், அரசர், மந்திரி பேரிலும், இதைப்போலவே தமிழ் சமஸ்க்ருத மொழியில் சாகித்யம் உள்ளன.

வர்ணத்தைப் போலவே ஸ்வரஜதி அமைந்திருக்கிறது. ஆனால் முக்தாயிஸ்வர ஸாகித்தியத்தில் சொற்கட்டு சுரம் சாகித்தியம் கலந்து சாகித்தியப் பகுதிவரும். சரணம், பல்லவி காலத்தில் அமைக்காமல் மத்திமகாலத்தில் அமைந்துள்ளது. இந்த அமைப்பில் சுமார் 15 ஸ்வரஜதிகள் உள்ளன. வர்ணம் போலவே இதற்கும் ஒரே வர்ணமெட்டிற்கு தெலுங்கு சாகித்தியம் இரண்டும், தமிழ் சாகித்யம் ஒன்றும் இயற்றப்பட்டிருக்கின்றன.

5. ராகமாலிகை: இவற்றில் ராகமாலிகை, சதுர்ராகமாலிகை சதுர்ராகஸ்லோக மாலிகை, 12 ராகம் அமைத்த ராகமாலிகை அதாவது த்வாதச ராகமாலிகை, தேசிய அஷ்ட ராகமாலிகை நவ ரத்ன மாலிகை முதலியவை சுமார் பத்து இயற்றியிருக்கிருர்கள். ஒரே வர்ணமெட்டிற்கு தெலுங்கு சாகித்யம் இரண்டு. தமிழ் ஒன்று சமஸ்கிருதம் ஒன்று, ஆக நான்கு சாகித்யங்கள் உள்ளன. நாட்டி யக்கச்சேரியில் சௌகவர்ணம், ஸ்வரஜதி, ராகமாலிகை இவற்றுள் ஒன்று ஏதேனும் சம்பிரதாயமாக நடத்தி வந்துள்ளார்கள்.

இவர்களால் இயற்றப்பட்ட எல்லாவர்ணங்கள், ஸ்வர ஜதிகள், ராகமாலிகை சிட்டஸ்வர அமைப்பில் பஞ்சமாந்தியம் தைவ தாந்தியம், மகுடம் என்ற ஸ்வரலக்ஷணங்களுடன் எல்லா சிட்டஸ் வரங்களுக்கும் சாகித்யமும் ஜதியும் அமைந்துள்ளன. ஸ்வரபதம் சிலவும் இயற்றியுள்ளார்கள்.

பதம், ஜாவளி, தில்லாளு முதலிய பல பாடல்களை இயற்றிப் பெரும்புகழ் அடைந்துள்ளார்கள். இந்த சம்பிரதாய முறையைப் பெரியவர்கள் நன்கு பரிசீலனை செய்து மிகவும் அழகாகவும் வழி வகுத்துள்ளார்கள். தற்காலம் இதைப் பல முறையிலும் மாறுபட்டு அவரவர்கள் மனோதர்மப்படி பாடல்களைத் தொகுத்துச் செய்வது சரியல்ல. ஆனல் இவர்கள் சாகித்தியப் பகுதியைத்தான் மாற்ற இயலுமேதவிர பெரியவர்கள் வகுத்த நிருத்தப் பகுதியை மாற்ற வோ திருத்தவோ இயலாதபடி அவர்கள் இயற்றியிருக்கிருர்கள் என்பது பலரும் அறிந்ததே.

மேலும் முக்கியமாக நாட்டிய கலாநிதி திருமதி T. பாலசரஸ் வதி அவர்களும் இக்கருத்தையே சொல்லிக்கொண்டு வருகிருர்கள். இந்நால்வர் இருந்த காலத்தில் தங்கள் குருநாதர், ஸ்ரீசியாமா சாஸ்திரிகள், தியாகராஜ ஸ்வாமிகள் இவர்களால் இயற்றப்பட்ட பாடல்களை வர்ணமாகவோ பதமாகவோ ஏன் நடத்த முன்வர வில்லை என்பதை நாம் கவனிக்கவேண்டும். ஆனல் அவர்ளுக்கு இந் நால்வரிடம் கொணடிருந்த அன்பும் மதிப்பும் சரித்திர வாயி லாக நாம் காணலாம். அப்படி இருக்கையில் ஏன் இதை இக்கலை யில் புகுத்தவில்லை என்பதை நாம் கவனித்தல் வேண்டும். இதை யெல்லாம் நாம் சற்று ஆராய்ந்து நமது புராதனக் கலையான பரத நாட்டியக் கலையை கலப்பு நாட்டியமாகக் கொண்டு வந்துவிடாமல் இருக்கவும் கேட்டுக்கொள்கிறோம்.

SUBBARAMA DIKSHITAR'S NAVA RAGA MALIKA

In Honour of Bhaskara Setupati

K. C. KAMALIAH

Musicians and musicologists are attracted to a composition in nine *rāgas* in honour of Bhāskara Sétupati, the Rāja of Ramnad. The composition was by Subbarāma Dīkshitar, the adopted son of Muthuswāmi Dīkshitar, ranked among the musical trinity along with Tyāgarāja and Syāma Sāstri. Subbarāma Dīkshitar's scene of activity was the court of the Zamindar of Ettaiyapuram and among his many compositions are also two in honour of his patron at Ettaiyapuram and the Maharaja of Vizianagaram. The Zamindars of Ettaiyapuram were patrons of Tamil and music and Kadikai-muttu-p-pulavar and Subramania Bhārati adorned their court. On the death of Subbarāma Dikshitar, Bharati sang of him: "Charity vanished after Karna; poesy vanished after Kamban; with the passing away of gifted Subbaramān, tasty rhythmic excellence departed." As was the practice in vogue, Subbarāma Dīkshitar's compositions are in Telugu, including the one in honour of Bhāskara Sétupati. Subbarāma Dīkshitar was the author of *Sangīta Sampradāya Pradarshini* in Telugu. He also rendered into Tamil the Telugu Mahābhārata of Nannaya, Tikkana and Errana. He passed away in 1904.

The coastal kingdom of Ramnad (Rāmanāthapuram) was ruled by the Setupatis and to quote the *Imperial Gazetteer of India* (1908): "The chiefs of Ramnad are the titular heads of the numerous caste of the Maravans and bear the title of Setupati or 'lord of the causeway.' Tradition has it that when Rāma crossed to the island from Ceylon by way of Adam's bridge and founded the temple of Rāmeswaram as a thank offering for his victory over Rāvana, he also appointed the first Setupati to protect the pilgrims who should traverse the causeway to visit it. The chiefs of Ramnad appear to have undoubtedly borne the title as far back as the fourteenth and fifteenth centuries; and in the early years of the seventeenth century it was formally conferred by one of the Naik kings of Madura on the head of the Maravans from whom the present owners of the

estate are descended." The country situated between Madura and the sea was known as the Marava country to historians deriving its name from the people inhabiting it ruled by Marava kings, the Setupatis. The Setupatis ruled as independent kings from the reign of Raghunātha Thevar Kizhavan Setupati (A.D. 1673 to 1708) to that of Muttu Rāmalinga Setupati (A.D. 1760 to 1772 and 1780 to 1794). The Marava country lost its independence during the reign of the latter who died as a state prisoner of the British in Madras. After him the Ramnad kingdom became a Zamindari.

Bhāskara Setupati succeeded his father in 1873 as a minor and attained his majority in 1889. During the short span of 14 years since then till he died in 1903, he distinguished himself as a patron of arts and literature. His deep interest in religion was well known and there can be no better testimony to it than the words from the lips of Swāmi Vivekānanda, who called Bhāskara Setupati as a 'Rājarishi.' As a Parivrājaka, Swāmi Vivekānanda met Bhāskara Setupati. "The Swami went eastwards in the direction of Rāmeswaram stopping on the way at Madurai where he met the Raja of Ramnad, Bhāskara Setupati to whom he had a letter of introduction. This devout prince, who was one of the most enlightened of India's noblemen became a devoted admirer and disciple of the Swāmi. To him the Swāmi expressed many of his ideas pertaining to the education of the masses and the improvement of agricultural conditions, of the present problems of India and her great possibilities. The Prince persistently urged the Swāmi to go to the Parliament of Religions that was about to be held at Chicago, saying that would be the most favourable opportunity of drawing the attention of the world to the spiritual light of the East and also of laying the foundation of his future work in India. He encouraged him and promised to help him. Being eager to visit Rāmeswaram, the Swāmi took leave of the Raja telling him that he would let him know his decision about going to America in the near future" (*The Life of Swāmi Vivekananda* by his Eastern and Western Disciples.) When the Swāmi returned to India as a conquering hero after attending the Parliament of Religions at Chicago and set foot at Pāmban in the Island of Rāmeswaram on January 26, 1897, he was given a tumultuous welcome and Bhāskara Setupati erected a monument of victory 40 feet in height with an inscription begin-

ning with the words " Satyameva Jayate, " 50 years before independent India adopted the same for the state emblem. Swāmi Vivekānanda's speeches at places from Rāmeswaram to Madurai would help one to understand the role played by Bhāskara Setupati on matters of religion and philosophy.

The Setupatis were not only the guardians of religion but also patrons and connoisseurs of literature and music. Musicians thronged the court of the Setupatis and were honoured by them. Bhāskara Setupati continued the traditions of his ancestors. Pūchi Srīnivāsa Iyengar, renowned musician of his times added lustre to the already high reputation of Ramnad as a centre of attraction for musicians of a high calibre. No wonder, Subbarāma Dīkshitar immortalised Bhāskara Setupati by his composition, a unique one in nine *rāgas* much sought after by experts and others in the realm of Carnatic music.

A translitertion in English of the Telugu composition of Subbarāma Dīkshitar is given below:

' Rāga Mālikā in honour of His Highness Bhāskaraswāmi Setupati Avargal, Raja of Ramnad.

' Gāravamu ganna dorayani ' — Nine ragas — Rūpaka Tāla
By Subbarāma Dīkshita of Ettaiyapuram.

(1) Kalyāni — Gāravamu ganna dorayani
Kalyāni valachi yunnadira
Kāmāri suta Guruguha Kumāra
Ninu dalachi ghanambuga mānambuna
Dinambunu nutimpuchu polupuna Kalyāni

(2) Tōdi — Veru dalacha kūdadura
Vega Tōdī temmanera
Rā — cheli nelachuta mera
Kalagenura vārijākshi ika
Nimishamu jūdakundadura damini vega

(3) Sāveri — Sāreku sarasāverīti chāna vedukonnadira
talapuna valapu nilupalekā kaliki sadā
aligi chelulanu kalaya gani bilichi chāna
cheluvu meera biluvu manuchu

(4) Athānā — Mārudu baha (A) thāna kusuma
Bāna veya solasera
Sītāmsu kiranamu sikiyai meera
yali pika suka ninādamulu
chāla sūlamuga velayaga bāna veya

(5) Nīlāmbari — Nīraja gandhi kākache Nīlambari yainadira
Nīpādamule gatiyani palmāru palkenura
Sarōja kisala sayanamuna podala
pirālini bedari

(6) Manirangu — Mā rāmā Maniranguni madinenchi
pūjinchunurā vandāru jana subhākara
mandāra
Parama purusha varadāyaka yāghahara
saranāgata
jana bhayanara yani

(7) Kāmbhōji — Vāraga su Kambhōji vanita gūdi
telumura nī dānanani nenaruna
manninchu mā kramuna parāku seyaka
durusuna niratambuna suratambuna vanitā

(8) Mukhāri — Vīra dasa Mukhari Setu Vibhu Bhāskara
Mahīpāla
sakala surāsura sevita Srī Rāja
Rajesvari karunā katāksha labdha
nikhila bhāgya dhurandharudagu Srī Bhāskara

(9) Mōhana — Tīrunelu Srī Shanmukha Deva Divya
Mōhana sikhi vāhana kārunyāmruta
jaladhi kāvā kāva vasura sadaya divya

nirupama gunanidhi gadarā nelata mokamu
nelayakurā gurulanu mogulandururā
kumbha kuchamunu galadirā sarasa kalānidhi
yadira

sannutāngi nechakurā varusaga tami dāchakura
varudani kayi koninadira
tarunancla nidi tadira (Garavamu) "

The composition is couched as if a campanion maid of a girl, by name Kalyāni, addresses on behalf of Kalyāni, her lover, here Bhāskara Setupati. She describes Kalyāni's plight. Kalyāni is love sick. The love of the maiden is unifocal, termed as *kaikkilai* in Tamil literature. This mode of eulogising the king or patron can be seen in abundance in reputed works like the *Muttollayiram* singing the praise of the Chera, the Chōla and the Pāndya kings. Why, Kadikaimuttu-p-pulavar's verses, eulogising the Zamindar of Ettaiyapuram, are kaikkilai verses of surpassing beauty and literary excellence. Subbarāma Dikshitar has embedded in his composition the names of the *rāgas* carrying appropriate meanings simultaneously, which pattern has been adopted these days in some of the songs sung over the screen coming from the lips of the characters. The companion maid informs the patron that Kalyāni, her friend, has fallen in love with him, as he is a nobleman, the son of Guruguha. She entreats him to come and accept her quickly. Kalyāni is much agitated. The God of Love assails her with his flowery darts. Moonlight harasses her like fire. The sweet music of the bees, koels and parrots is like spears piercing her body. Kalyani smells like a lotus, but restlessly rolls in her bed of tender lotus leaves. Keeping in mind the Lord of a hue as a diamond (Manirangu), she offers worship to get her lover. The very thought of the lover makes her roll in the ocean of joy. Hence the friend of Kalyani requests the lord of the causeway (Setupati) not to neglect her but accept her quickly. She appeals to him :

" Oh Lord of the Setu bridge built by the heroic enemy of Ravana ! Maharaja Bhaskara ! You are

the recipient of all fortune given by one glance of grace by Sri Rajarajesvari, worshipped by all the gods.

On Lord Shanmukha Deva, our protector! Oh beautiful God! Rider on the peacock! Are you not the ocean of compassion? Are you not the repository of all good qualities? Do not show an angry face to her. Her tresses are like the clouds. She has a grand bosom. She is a repository of amorous acts. Do not harass her. She has accepted you as you are a noble person. This is the proper time for you to respond."

Thus ends the composition of Subbarama Dikshitar in honour of Bhaskara Setupati. Kalyani's friend invokes the blessing of Sri Shanmukha first and then describes Kalyani, requesting Maharaja Bhâskara, recipient of the grace of Rajarajesvari, to come and accept Kalyani. Rajarajesvari is a family deity of the Setupatis and there is a shrine for her in the precincts of the Ramnad Palace.

THE UNITY OF INDIAN MUSIC

T. S. **Parthasarathy**

The endless diversity in the Indian sub-continent has been the subject of many trite remarks. From the human point of view, India has often been described as an ethnological museum, in which numberless races of mankind may be studied. But no other country of the world, with such a vast extent of area, offers so much unity in diversity as India does. The most essentially fundamental Indian unity rests upon the fact that the diverse peoples of India have developed a type of culture or civilization all their own and utterly different from any other type in the other parts of the world. India beyond all doubt possesses a deep underlying unity far more profound than that produced either by geographical isolation or by political suzerainty. This unity transcends the innumerable diversities of blood, colour, langnage, dress, manners and sect.

Many factors account for this unique type of civilization and its unbroken continuity from prehistoric times. The acceptance, all over India, of the authority of the Vedas and other ancient scriptures, the use of Sanskrit as a cultural link language and the existence of a single eystem of classical music throughout the country are only a few among the factors that brought about this synthesis. The origin of Indian music itself is traced back to the Sāma Véda. And from the beginning of the Christian era classical music, both in the South as well as in the North, has developed in conformity with the genius of the Indian people. The ancient Tamils in the far South had a well-developped system of music which had much in common with the more detailed musical theories described in later Sanskrit works.

The oldest detailed exposition of Indian dance, musical theory and theatrical art, which has survived the ravages of time, is the Nātya Sāstra of sage Bharata. Contrary to the common belief that it is merely a treatise on dance, Bharata's text deals comprehensively with dramaturgy, including poetics, and everything connected with the stage, make-up, acting, music etc and is intended as

a guide alike to the poet and the player. The fixation of date of authors of ancient texts and the collection of their biographical data have always been exercises in futility as most writers in India have preferred to remain anonymous. Bharata's date has been guessed by some as 500 B.C. while some others place him in the 2nd century A.D. Scholars have exercised all their industry and ingenuity in identifying the real and historical Bharata. Dr. Manamohan Ghose, who translated the Nātya Sāstra into English, suggested that Bharata was a common name meaning 'actor' at first and later the mythology of a sage Bharata and origin of Nātya were created out of the common name Bharata. A legendary dimension has been added in some works by calling Bharata a son of Brahma the creator. Be it as it may, the most remarkable point about the Bharata legend is that his work continues to be the fountain-head for music and dance and his ideas are only augmented but never altered or revised by subsequent writers. We do not know which part of India Bharata hailed from but by the 2nd century A.D. his Nātya Sāstra appears to have become familiar even in the Tamil country down South. Poet Ilankoadigal, the author of the Silappadikāram, gives ample evidence of having been familiar with Sanskrit works like the Bharata Nātya Sāstra and the Panchatantra. A number of Tamil works extant in his time and quoted by his commentator Adiyārkunallār (like Panchamarabu and Bharata Sénāpatīyam) also show that the Tamil musicologists of those days were fully conversant with Sanskrit works on music and dance written by authors who obviously lived in the Northern part of India. No further testimony of the cultural unity of India is needed when we remember that travel in those days was primitive and hazardous and facilities for copying and transporting manuscripts were meagre.

Another ancient text which deals with the science and art of the Vedic metres, phonetics, tones and tunes and the method of singing of the Vedic music, Sāmagana, is the Naradīsiksha attributed to a Narada. It is the most important 'siksha' among all others as it deals with the problems of music. For the first time, it determined the fixed scale of the Sāman singing which was the source of all kinds of post-Vedic music.

Like the name Bharata, Nārada is a common name in Sanskrit literature and refers te several persons both mythological and historical. A work called ' Sangīta Makaranda ' is attributed to a Nārada. A divine sage known as Nārada, stated to be the son of Brahma, the creator, figures in many purānas and is known in practically every part of India. The author of a work containing sutras or aphorisms on bhakti is also a Nārada.

Dattila is another ancient writer on music who has passed into legend as Dattila Muni, the sage. He has been named as a son of Bharata and as one of the five Bharatas, the other four being Bharata, Kōhala, Nandi and Matanga. The ' Dattilam ' attributed to this author is a work which describes the corpus of music known as the ' Gāndharva '. Strangely enough, the only manuscript of Dattila's treatise was discovered at Trivandrum some fifty years ago and was published in the Trivandrum series, another instance in which a work written in the North found its way to the southernmost corner of India.

Much of the Natya Sastra would have remained a sealed book to musicologists but for the illuminating commentary 'Abhinavabharati' written by Abhinava Gupta (c 1000 A.D.), the great Kashmirian philosopher, polymath and one of the pioneers of the Dhvani school of literary criticism in Sanskrit. Abhinava Gupta's is a famous name in more fields than one. He was one of the leading exponents of Kashmir Saivism known as the Pratyabhijna school. He is stated to have written his commentary on Bharata's Natya Sastra in a monastery at Pravarapura situated on the banks of the river Vitasta. Abhinava Gupta's commentary, which is considered as one of the masterpieces in Sanskrit, is another example for the cultural unity of India. In addition to commenting on Bharata's great work, Abhinava Gupta mentions other writers on music like Kasyapa, Nandikesvara, Kohala, Matanga, Visakhila and Svati.

The next landmark in musical literature in Sanskrit was the Brhaddesi written by Matanga who lived in the 9th century A.D. He was the first writer to use the word 'raga' in musical literature and was famous for the excellence of his chapter on wind instruments. Abhinava Gupta mentions him in his Abhinavabharati.

Between the ninth and the twelfth centuries A.D. a number of works on music were written in Sanskrit in various parts of India, several of the authors being rulers of the different areas. Nanyadeva, the author of the 'Sarasvati Hridayalankara', was king of Magadha and appears to be a Rashtrakuta scion of karnata Kings. Kings Tribhuvanamalla, his son Somesvara and grandson Jagadekamalla were all rulers of the Western Chalukya dynasty and authored books on musical theory. Haripala (c 1175) was a Chalukya king who ruled from Navanagar in Gujarat and strangely enough wrote his 'Sangita Sudhakara' at Srirangam in South India, on the banks of the river Kaveri. Somabhupala was also a ruler (c1180) and his work 'Sangita Ratnavali', though small, contains powerful writing on many points.

All these works, written in different parts of India, paved the way for Sarngadeva's magnum opus 'Sangitaratnakara' which was written around 1230 A.D. This work is a masterpiece by any standard and represents the time honoured opinions of established schools in music and as such, they vary with later ideas of the ever-changing musical world. Writers like ruler Kumbhakarna of Mewar and Raghunatha Nayak of Tanjore complain of Sarngadeva's ways but blindly follow him, thus revealing the strong grip of the work over the minds of music experts.

Sarngadeva was a colourful personality and a true symbol of the cultural unity of India. In the first chapter of his monumental work, he himself furnishes details of his genealogy. He belonged to a Kashmirian stock and to the family of a Varshaganarishi. His grand-father was Bhaskara who migrated from Kashmir to the South. Sarngadeva's father was Sodhala who attached himself to the court of King Singhana Deva who ruled from the modern Daulatabad from 1210 to 1247. Later Sarngadeva himself was employed under the king in the role of a royal accountant or 'Srikaranagrani' as he refers to himself. In addition to being highly erudite in music and dance, he was also a writer on philosophy and was the author of a work called 'Adhyatma Viveka'. He was so proud of his many-sided achievements that he calls himself 'Nissanka' — the doubtless—and is stated to have invented a Vina with that name.

The Sangita Ratnakara is the epitome of all the current musical knowledge of Sarngadeva's time. The importance attached to this work by later writers is evident from the many commentaries written on it by scholars who belonged to different parts of India. The best commentary seems to be the 'Kalanidhi' of Chatura Kallinatha who was the court Pandit of Deva Raya II (1446-1465) who ruled over the Vijayanagar empire with Hampi as his capital. This commentator was the son of Lakshmanacharya who had the family title of Todarmal.

An earlier commentary on the Sangita Ratnakara was by Simha Bhupala (14th century) who was the ruler of an area near the Vindhyas. Another commentator was king Kumbhakarna of Mewar who was also the author of 'Sangitaraja' and a famous commentary on the Gīta Gōvinda of Jayadeva. There is a Hindi commentary on Sarngadeva's work by one Gangaram and two commentaries in Telugu. In Tamil, there is a metrical version of the Sangīta Ratnaakara and its manuscript is preserved in the Sarasvatī Mahal Library at Tanjore in Tamil Nadu. Thus, within a few centuries after it was written, the Sangīta Ratnakara of Sarngadeva became popular in remote parts of India like Rajasthan, Karnataka. Āndhra and Tamil Nadu and its musical theories were accepted by scholars in those areas.

The scene now shifts to South India, the part of Bhārat that lies South of the Vindhya mountains. The fact that there was only one classical system of music throughout India and Sanskrit was the link language of Indian culture is nowhere more evident than in the numerous works on music written in Sanskrit by South Indian authors. The first of these is Jaya Senapati (c 1249), the master of the elephant forces under Ganapati. the king of Warangal in Āndhra Pradesh. His Nrittaratnavali, in eight sections, has been written in a powerful and florid style and shows that he was a profound scholar and master of rhetoric.

Gōpāla Nāyaka (1295-1315) is another colourful musical giant and perhaps a musicologist also who figures in some South Indian works on music. He is stated to be a South Indian himself although this is a controversial point. He was taken along by

Alauddin Khilji to the North and is said to have had frequent discussions on music with Amīr Khusrau, poet and musician. Authors delight in describing how Gōpāla Nāyaka was asked by the Sultan, his patron, to sing the raga Dīpak and how, while singing the raga standing in neck-deep water in the Jamuna, he was consumed by the flames that shot up.

The name of Gōpāla Nāyaka appears to be quite familiar to South Indian writers on music. Kallināthа (c 1450) mentions that Gōpāla Nāyaka was not only unrivalled in the practice of music but was also the author of some treatises. Venkatamakhi (c 1620) in his Chaturdandī Prakāsikā, pays a tribute to Gopala Nayaka as a renowned singer of Chaturdandi i.e. Gīta, Prabandha, Thaya and Ālāpa.

Sage Vidyāranya is a well-known figure in Sanskrit literature in South India and in the early history of the kingdom of Vijayanagar. Gōvinda Dīkshita (c 1600), writting from Tanjore, mentions in his ' Sangīta Sudhā ', that Vidyāranya wrote a musical treatise called ' Sangīta Sāra'.

Vémabhūpāla (c 1400) was a king of Kondavīdu in the Āndhra country and was a great patron of music and literature. He was himself a renowned scholar and besides his work ' Sangīta Chintāmani ' he wrote on poetics and also a few commentaries. His works are precise and free from ambiguity and are couched in easy and elegant diction.

A succession of rulers of the Vijayanagar empire proved to be patrons of music and other fine arts and encouraged scholars to write books on the theory of music. During the reign of Rāma Rāja, son-in-law of the great Krishna Dévarāya, musicologist Ramamatya was commissioned to write a work on music, reconciling the different schools then existing. Ramamatya completed his ' Svaramela Kalanidhi ' in 1550 A.D. It is noteworthy that when V.N. Bhatkhande, the renowned musicologist of Maharashtra toured the Tamilnadu area in search of music manuscripts, he was able to secure a copy of the ' Svaramelakalanidhi ' and later published it in Bombay with notes in Marathi.

Seventy years after the completion of Ramamatya's work came Venkatamakhi, a great luminary in ndian music, whose work 'Chaturdandī Prakasika' revolutionlized the very nature of Karnatic music. This many-sided scholar was the son of Gōvinda Dīkshita, a minister to two successive Nayak rulers of Tanjore, and himself the author of a treatise called 'Sangita Sudhanidhi'. Govinda Dikshita was a Hoysala Karnataka Brahmin and belonged to a family that might have migrated to Tanjore. Venkatamakhi was the first writer who based his system of mela classification on a scientific basis. He classified melas according to their svaras or notes and determined their ultimate number by the possible combinations of svaras, subject to certain limitations. He arrived at a total number of 72 melas or scales and then grouped the various derivative ragas under the several melas. Simple as it might now appear, it was left to Venkatamakhi to work out an ingenious scheme like this for the first time. This scheme of melas has ruled unchallenged for 350 years and has been accepted as a fait accompli in Karnatic music by great masters like Tyagaraja.

During his tour of South India in search of music material, V. N. Bhatkhande was able to copy from a manuscript of the Chaturdandī Prakasika, which was in the possession of Subbarama Dīkshitar at Ettayapuram, a few chapters and printed them at Bombay for private circulation.

It is necessary to mention at this stage that interest in Indian music transcended caste and communal barriers and a number of Muslim rulers were generous patrons of music and Hindu musicians. It is well-known that the early Moghul rulers displayed religious tolerance and revived the ancient arts of their Hindu subjects. Akbar, the Great Moghul, is mentioned in several Sanskrit works as a patron of music and other arts and the illustrious singer Tansen was one of his court musicians. Even in the midst of wars and political upheavels, Sultans continued to show their munificence to scholars. Ghiaz-ud-din Muhammad, the Sultan of Mandvi in Guzerat, is stated to have honoured an Āndhra musician with the gift of a thousand tolas of gold for demonstrating the 22 srutis in Indian music.

Mandana wrote his 'Sangitamandana' in the court of Alim Shah of Guzerat. The Sultan of Kada, a city about 40 miles from Allahabad, collected a large library on Natya and Sangīta and also invited scholars proficient in these subjects as well as in grammar, logic and Mīmamsa to a conference. Scholars came from all parts of India and the ruler requested them to study his collection and then compose a work on music settling all their differences. Their combined effort produced a large work on music called the 'Sangīta Sirōmani' which embraces the whole field of dance, music and musical instruments. The date of the composition of the work is given as 1429 A.D.

A classic example of a Hindu musicologist being patronized by Muslim rulers of far away areas is that of Pundarīka Vitthala who was a Karnataka Brahmin born in a village called Sattanur near Sivaganga in Karnātaka country. He wrote four works in Sanskrit and in his introductory verses mentions that he flourished in the court of Burhan Khan (c 1600) of the Pharaki dynasty which ruled from 1370 A.D. at a city called Anandavalli in Khāndesh. This scholar from the South later went to the North and in his work 'Rāgamanjari' praises Akbar under whom were two brothers Mādhavasimha and Mānasimna, kings of the Kacchappa Vamsa. It was written for Mādhava Simha whose genealogy also Pundarika Vitthala gives in some of his verses. The Rāgamanjari is a small work on North Indian music in two chapters on Svara and Rāga. An interesting feature of this work is that among rāgas, the author gives fifteen new 'Pārasika' (Persian) ragas at the end.

It is interesting to note that Rajasthan, particularly the Mewar part of it, produced a number of musicologists who wrote authoritative works in Sanskrit on Indian music. A work called 'Sarngadhara Paddhati' is stated to be an anthology produced by Sarngadhara, a grandson of King Hammira of the Chauhan dynasty. This ruler himself appears to have written a work called 'Sangita Sringara Hara'. His son Allaraja wrote an Alankara treatise. Kumbhakarna Maharaja of Mewar (1433-1468) mentions Hammira as his ancestor in his commentary on the Gitagōvinda of Jayadeva. The Rajputana Gazetteers mention the genealogy of these Chauhan kings of Mewar.

Kumbhakarna was a great ruler as well as a great scholar. He defeated his rivals and crowned himself as king. His work 'Sangita Raja' is a stupendous work on Natya, music, drama and dance, thrice the size of the 'Sangita Ratnakara' of Sarngadeva and more scientific and systematic. This work, ably edited by (Dr. Km) Premlata Sharma, has been published by the Hindu Vishvavidyalaya's Nepal Rajya Sanskrit Series. Kumbha's commentary 'Rasikapriya' on Jayadeva's 'Gitagōvinda' is not only another monumental work but it shows how a musical play written in Orissa in the 12th century became popular in Rajasthan in the 14th century to the extent that a victorious monarch thought it appropriate to examine its musical and literary worth and write a commentary on it.

One is astonished at the manner manuscripts used to be transported in those days and find their way to the remotest corners of India. A Bikaner catalogue and Burnell's Tanjore catalogue mention a work called 'Sangita Saroddhara' by one Hari Bhatta. This work was available in the Madras manuscripts library and was listed under a different name in the catalogue of manuscripts of the N. W. Provinces.

Jagajjyotirmalla was a Nepalese king who ruled between 1617 and 1633 A.D. This ruler did valuable work on music by bringing to his court music works and writers and by himself writing on the subject. Haraprasad Sastri, who prepared a catalogue of the manuscripts in Nepal Palace Library, found that a work called 'Sangita Chandra', written by one Abhilasha from South India, had been obtained by the king by great efforts. The work was so valuable that the ruler commissioned a scholar named Vangamani to write a commentary on it called 'Sangīta Bhaskara'. This commentator mentions that he was a native of Mithila.

Not being satisfied with this, the king himself wrote a treatise called 'Sangita Sara Sangraha' dealing with dance, drama and music. He also wrote an operatic drama called 'Hara-Gauri-vivaha' in the Nepal dialect.

Ahobala Pandita was a Southerner but his work 'Sangita Parijata' was published from West Bengal. It is said that this work was translated into Persian in 1724 A.D.

Damodara (c 1630), the author of 'Sangitadarpana', belonged to Maharashtra. In his work, several new phases of dancing, probably imitated from Moghul courts, are given prominence. It is a small work of great merit. Veda, the pupil of Ananta, son of Damodara, wrote 'Sangitamakaranda' wherein he develops Damodara's dancing postures and adds several more current in his day. Veda was patronized by Shahaji, father of the celebrated Shivaji.

Lochana Kavi (c 1700 A. D.), who wrote the 'Raga Tarangini', was a native of Mithila. In his work he gives the Gitas written in the Maithili dialect by the poet Vidyapati.

King Hridayanarayana (c 1667), author of two works on music, was a ruler of Garrh or Gatadurga i.e. the present Jabalpur.

King Anupasimha of Bikaner (c1674–1709) had in his court Bhava Bhatta, a great scholar and musician. His father, Janardana Bhatta, was the court musician of the Mughal emperor Shahjehan. Anupa Simha ordered Bhava Bhatta to write many works on music which the latter did and dedicated them to his patron.

Orissa did not lag behind in its interest in music and in producing works on music. The 'Sangita Narayana' of King Narayana and the 'Sangita Sarani' of poet Narayana appear to be well-known works and they quote one Harinayaka as a great authority on music. Kaviratna Kalankura wrote a Oriya version of Damodara's 'Sangita Darpana' adding Oriya songs as examples. King Narayana was ruler of Parlakhimidi and under his patronage a large literature on music grew up in Orissa. His 'Sangita Narayana' (18th century) travelled far and its mansucripts were found in Jammu and Kashmir. The Adyar Library in Madras contains a manuscript of the 'Sangita' Kamada' a work produced in Orissa.

It will thus be seen that Indian classical music was always being considered as a single system of music throughout the country based on the same authorities like the Natya Sastra of Bharata and the Sangīta Ratnakara of Sarngadeva. Works written in one part of the country easily found their way to another part thousands of miles away where they were studied and commentaries were written on them. Commentators on Sanskrit music treatises hailed from

Kashmir in the North to Tamil Nadu in the South, from Gujerat and Rajasthan in the West to Mithila and Bengal in the East. Rulers and princes vied with one another in encouraging musicologists to collect musical texts from the various parts of India and write illuminating commentaries on them. We thus have a vast amount of material which throws interesting light on the role played by Indian music as a factor which brought unity among the far-flung areas of this huge sub-continent.

It was only after the twelfth and the thirteenth centuries that the subcontinent underwent changes as a result of external influences. Wave after wave of foreign invasions poured in through the Himalayan passes of the North-west bringing in new influences on Indian music particularly in North India. It is not therefore surprising that regional differences developed even within the sphere of classical music but this was reflected only in the practical side of the music. The theory part remained surprisingly intact which made the continuity of Indian music remarkable. It was only in the early years of the 20th century that Pandit Kashinath Appa Tulasi, a musicologist from Hyderabad, mentioned in his Sanskrit work ' Sangita Sudhakara ' that there were two varieties of Indian music, the Karnatic and the Hindusthani variations, prevalent in South India and North India respectively. Even this writer calls them only as two variations of the same systems and not as two different systems of music. Fundamentally the two systems are similar, the same svaras and srutis being used. It is the peculiar treatment of the ragas that gives a distinctive colour to the two styles.

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BHARATA'S RASA THEORY AND HANSLICK'S CONCEPTION OF THE BEAUTIFUL IN MUSIC

Prof. R. C. Mehta

The sole concern of Natya, or the prime objective of Natya, according to the Natyashastra, is avowedly, the production or creation Rasa or 'Paramanand', yielding transformation of the Sthayi Bhava into Rasa. The process of Sadharanikarana or universalization, prevents the sentiments aroused to be either purely subjective or purely objective. However, the central theme remains that the function of Natya is to give a non-subjective experience, Rasa-swada of the Sthayi Bhavas, or permanent sentiments. The means to effect this experience are words, (concepts) and visualizable situations, indicative or reflective of prototypes in life moving in space and time. The vibhavas, and the anubhavas provide referential material, and are themselves perceivable expressions of inner motions. Without the delineation of this referential material, Rasa cannot be realised, this is the generally accepted view of the Rasa theory of Indian aestheties.

The challenge to the basic concept of Rasa-swada or aesthetic experience, comes from the German philosopher and music critic, Eduard Hanslick. Of course, he does not take up Bharata Natya Shastra, or its commentaries for his criticism, but he takes up the position of the philosophy of the beautiful in opposition to the philosophy of aesthetic experience of feelings.

Bharata is not alone in explaining the function of art as the arousing of feelings. Very many of the expressionists, in the field of literary criticism or art and music criticism, have considered the experience of emotion as the objective of all arts. However, till lately, all art criticism solely depended upon art as an interpretation of concepts and vision—conceived referential material. This may have helped in understanding and appreciating the artifice mainly of literature, and in throwing light on the rhythm and structure elements in the art.

The flowering of pure art music has brought into great relief the fundamental questions relating to art : whether the function of art is to create the ' Beautiful ',—whether it is a worthy cause for art to exist.

Music, having no prototypes in real life, is a non-situational or non-referential art, (and as such the purest of arts [3]) hence it provides another means to understand the process of aesthetic pleasure.

Without underrating 'the deep emotions which music awakens from their slumber' (Hanslick, B.I.M.P. 15), Hanslick, 'The Beautiful in Music ' that feelings can never become the basis of aesthetic laws and provides, at first, a shock, but on consideration a much thought-provoking material. Perhaps no one, before him. advocated, in so logical and clear terms, the acceptance of an art, purely on its own terms. It is at great variance with the emotion—oriented theories. Though classed as a formalist, he does not fall in the usual verbiage of form-versus-contents discussion. His aesthetics has great significance in the understanding of all music as such, and a little occuption with his approach is highly rewarding.

Hanslicks's thesis, in short, may be summarised as follows ;

(1) "The course hitherto pursued in musical aesthetics has nearly been hampered by the false assumption that the object was not so much to inquire into what is beautiful in music as to describe the feeling which music awakens" (B.I.M. Ch. 1). He cites Mattheson, Neidhardt, J. Mosel, Engel, Kirnberger, A. Dommer, Richard Wagner amongst others,—all advocates of the doctrine that music is the art of expressing emotions through the medium of sound.

(2) " Our emotions have no isolated existence in the mind and cannot, therefore, be evoked by an art which is incapable of representing the remaining series of mental states "; " Definite feeling and emotions are unsusceptible of being emobodied in Music ". " Music may produce phenomena such as whispering, storming, roaring, but the feeling of love or anger have only a subjective existence." (Ibid : P. 21).

(3) " At this stage of our inquiry, it is enough to determine whether music is capable of representing any definite emotion whatever. To this question only a negative answer can be given, the definiteness of an emotion being inseparably connected with concrete notions and conceptions, and to reduce these to a material form is altogether beyond the power of Music " ... ... " What part of the feelings then can music represent, if not the subject involved in them ? ... ... Only their dynamic properties (Ibid : P. 24).

Discussing the ' subject ' of music, Hanslick says : " Whatever be the effect of a piece of music on the individual mind, and howsoever it be interpreted, it has no subject beyond the combinations of notes we have, for music speaks not only by means of sounds, it speaks nothing but sound ". (Ibid : 119).

Hanslick's outright rejection of emotions as the subject matter or the aim of music brings into question the aesthetic theories of all arts, even literature—where the subject is easily definable. Form and content theory has been discussed mostly in the context of literature, and visual arts. Literature, though dealing with words which are primarily aural is also a 'visual' art, since it deals either directly or indirectly with visual situation and concepts.

Bharata's theory or the Oriental theory of Rasa can possibly be reconciled with the traditional theories of emotions (as the psychology of man gives sufficient explanation for impacts and emotions, but leaves the field of enjoyment of the beautiful to aesthetics) No doubt, the theory of ' distance ' (or ' Psychical

1 The reference to art-music or pure music is clearly meant to mean non-verbal music, non-programmatic music, mostly of instrumental type. ' Alap ', ' Non-thom ' are clear examples of such music, so is all ' Raga ' music, whether in Dhrupad-Dhamar or Khyal. Where ' Chija ' is used as compositional media.

2 It is not mere extolling to say that all arts aspire to the condition of music.

distance ') tries to explain the phenomena of art-enjoyment, but, because of the very nature of the subject, cannot go beyond levels acceptable to the science.

Hanslick, on the other hand, takes a very opposite stand and gives emotions a secondary place, treating them as incidental to a process. He treats music as artistic imagination in sound, a beautiful arrangement of sounds. The acceptability or the merit of the arrangement in sound, then in its turn, depends upon, not on the emotions created but on the beautiful aspect of the creation. History, Geography, tradition, environment, genius of a race or a nation, all influence the conception of the beautiful. The beautiful then yields enjoyments as a natural occurence in the human mind and spirit.

Bharata's theory of Rasa, if reconsidered in the light or Hanslicks's approach to the beautiful in art, will have its own rewards in understanding the nature or art.

SOME ASPECTS OF BATAK MUSIC

Arlin D. Jansen

The Batak people are located in North Sumatra, filling most of that province and especially the area surrounding Lake Toba. According to legend these people originated on the large island of Samosir in the middle of this lake, later spreading in all directions. As the area they covered increased, groups probably began to emerge which today call themselves Simalungun, Toba, Karo, Pak-pak, Angkola, and Mandailing Bataks. Anthropologists feel that linguistically and culturally all these various groups show enough similarity to be considered as one entity (although differences do exist). Usually Bataks are thought to be Proto-Malays, the first wave of immigrants to sweep down the Malay Peninsula through to New Guinea from what is now known as Vietnam.

Each of these Batak tribes is organized into clans or Margas which relate to each other as wife-givers (tondong), wife-receivers (boru), or "friends and acquaintances" (sanina). (The terminology I use here is Simalungun dialect.) The tondong or wife-givers, are always accorded a higher status vis-a-vis the wife-receivers, or boru, and the tondong must be given honour and respect by them. Conversely, it is the tondong's role to give the blessing to the boru and to assure their success in life. In death also, the Batak must be honoured, particularly if he/she is already a grandparent. A feast is planned and carried out during a period of several days, but for an important raja the festival could last for a week or more. For such an event a large number of water buffalos would be slaughtered to feed those who come to attend, and to show the importance of the person who was buried. Of course the same situation would hold in the case of a marriage of the raja's son or daughter : many water buffalos would be slaughtered and the feasting would go on for several days with music and dancing.

Occasions which call for the use of the traditional gondang/gonrang orchestra include the following : marriages, deaths, bone-removal ceremonies, ceremonies for sick people, ceremonies to ascertain the future by means of an oracle, celebration of a good harvest or any happy event. Present-day usage tends to be limited to marriage and funeral ceremonies because of the cost involved in

staging a feast and because of the impact of Christian missions in all areas except those far from roads. All of the Batak gondang orchestras consist of three basic elements : a sarunei, a conical-bore oboe; from two to nine tuned drums; and a series of gongs (usually from two to five or six).

The sarunei, a member of the conical oboe family which includes the shahnai, the zurna or zurnai, and other members found from the Middle East as far as Korea, is found in North Sumatra in various sizes and lengths. The longest is the Toba sarunei (nearly one meter in length), and the shortest the karo sarunei (high-pitched and as long as the span of the fingers on one hand). Although the range varies considerably, the tone quality is uniformly sharp and piercing. Since my experience has been primarily with the Simalungun Batak sarunei, I prefer to describe it for you in greater detail.

The Simalungun Batak sarunei is usually made from either silastom or juhar, both hardwoods, the former white and the latter black. The tree branch selected for the main barrel of the instrument is about two or three centimeters in diameter, and its length is equal to the span between the out-stretched thumb and middle finger plus the length of the index finger : there is no standard length. This piece of wood is then rounded with a knife and a sharpened piece of bamboo is used to bore the long barrel hole. The bamboo may be held between the craftman's feet and the piece of wood spun by the hands; when a little wood has been cut, the artisan stops to tap out the loose material, and he continues in this manner until the tube is finished. The total length is then divided into thirds (using a blade of grass or a bit of palm leaf: this I shall call distance A. Measuring from the bottom of the barrel, distance 'A' locates hole two, and from hole two, hole five for the fingers. Distance 'A' on the blade of grass is now divided into thirds and this new and shorter length (distance B) is used to locate finger-holes one, three, four and six, all equi-distant from each other. On the underside of the barrel a mark is made halfway between fingerholes six and five for the thumb; all holes then are burned through the side of the barrel by using a heated nail or some other piece of hot metal. With equidistant fingerholes one

might expect a similar tonal patterns, but this is not the case; instead the pattern is somewhat close to the Western "do re, mi, sol, la, ti, re." No doubt the conical bore has much to do with this result.

The nalih. a tube-like receptacle for the double reed with its own flange, is made by pouring lead into a pre-cut bamboo mould. On to it is slipped a disc-shaped piece of palm wood, and this acts as a stopper for the lips. The reed itself consists of a double triangular-shaped piece of palm leaf bound to the hollow section of a chicken quill. The chicken quill is inserted into the end of the nalih, the reed is moistened. and the sarunei is ready to be played.

For all occasions related to customary law (or adat) an additional sectional of bamboo called sigumbangi, is connected to the barrel of the sarunei. It is approximately one third the length of the barrel and its effect is lower the bottom tone approximately a fifth. To leave the sigumbangi off for adat occasions would be a gross error since the songs would be changed and, at least traditionally, the gods and the ancestors would be displeased with the feast in progress.

It is the duty of the sarunei player to provide the melodic element in each performance at a feast. Each of a series of songs must be played on demand either according to ceremony or to fulfill a request by an individual. Any sarunei player would be greatly embarrassed if he could not play a song which had been requested. To the degree that certain songs are usually asked for by the boru or tondong, they become a means of reinforcing the relationships between wife-giving and wife-receiving clans. Most sarun ei players have heard one particular repertoire of songs from their youth, so that when they decide to study the instrument in earinest, the main areas for them to study are the techniques of breathing and proper ornamentation. On numerous occasions I was told that a good sarunei player must keep the tone flowing from the beginning to the end of a composition. To accomplish this feat he must learn to rely on a reserve of air in his cheeks which he expels while breathing in. This cyclical breathing must become automatic so that the performer may concentrate on the creation of

variations of a basic melody. Variations must flow freely and continuously even if the underlying rhythms are slow. In this sense any sarunei player is a very busy individual.

Drums and rhythm are an important aspect of Batak music since rhythm is a necessity for dancing and since drums provide the means of calling the spirits of the ancestors in a tribal society with animistic religion. The number of drums used by the various Batak tribes differs : Tobas use six tuned drums : Simalunguns use two or seven tuned drums : the Pak-Paks use nine drums ; the Angkolas, two drums ; and the Mandailings, two or nine large tuned drums. Generally the more important the festival celebrated, the more drums that are used. A funeral or death ceremony always calls for the use of the maximum number of drums. When a large number of tuned drums are employed, there are always three or even four players ; one of them, the master drumner, will play the bulk of the drums while his helpers are responsible for one or two. Thus in Simalungun, for example, although there are seven tuned drums, six are generally used. Of these six, the highest-and lowest pitched (placed at each end of a line) are played by one player each using a more-or-less standardized pattern for the particular song being played. The master drummer, meanwhile, has the advantage of playing four drums in a more free-ranging style, filling in the gaps and "dividing the rhythm" set up by the other two players. This same principle holds when there are two drums: when one drummer sets up a rhythm to supplement and ornament the basic pattern. The only exception of which I am aware occurs in Toba gondang music where one drummer will play all six drums. One of my teachers once confided that he could not understand why Simalungun drummers could not also do this. He seemed to think that Tobas were more skillful.

There is some correlation between the size of drums and sarunei in the various Batak tribes. The Tobas, who have the longest and lowest-pitched sarunei, also have the drums which are the longest, excluding the nine-drum ensemble of the Mandailings. On the other hand, the Karo Bataks have the very short sarunei and two small drums which are held between the left knee and right foot while sitting in the lotus position. The Simalunguns' drums are

of medium length, as is their sarunei. The Mandailing drum situation differs from the others when nine instead of two drums are used. Their two drums are rather small like the two Simalungun drums, and so co-ordinate well with the rather small sarunei. When the nine drums are used (outdoors as a rule) the size or volume of sound serves to nearly obliterate the rest of the ensemble of sarunei and gongs. When four or five men, with two sticks each, beat nine drums ranging from one and a half to two meters in length, it is difficult to see how the result could be different. However, where there is an option of using two drums or a larger number, the choice today is heavily in favour of two drums, since greater transportation and personnel costs are involved, and since even a funeral can be held if necessary using two Simalungun drums tied together and placed on a chair so that all four heads may be beaten. The skill demanded is also greater with a larger number of drums, although the result is more satisfyii g—according to my sarunei teacher.

Most drums I have seen are hollowed out sections of tree trunks which taper slightly towards the large drum head and then have a long taper towards the small head. (The latter is the case in all two-drum ensembles; where a large number of drums is used, the small end is usually stopped up and placed on a rounded bottom board which has holes for rattan fasteners. Wedges of wood are used to help create tension on the heads; then the drums are lined up and leaned against a rail so that the seated drummers can easily play them.) The reason for the taper towards the large head is that a sharp edge, over whtch water buffalo or cowhide can be stretched, is created and a more resonant sound results. The hide is placed on the drum wet, the edges curled around a rattan ring, and allowed to dry. Holes are punched through the hide and rattan "ropes" strung in a figure-eight fashion between the two heads (or between one head and the rounded bottom board). In Simalungun one of the two drums is slightly smaller and tuned higher according to the pitch of the gongs. The two drums are laid on the side on each player's lap, the large head beaten with the stick and fingers of the right hand and the small head by the left hand.

Two large gongs with bosses are used to mark off the larger rhythmic units; the difference in frequencies varies from on Batak tribe to another, and there is a good deal of variation due to the scarcity of excellent gongs. Nevertheless an ideal pitch relationship does exist; in Simulungun, for example, the two gong sounds should be no more than a major second or minor third apart. In the course of my recording sessions I have run into situations where the gong intervals were far from the ideal, and in at least one place there was no second large gong. Much of this has to do with the financial status of the musicians; if they are poor they must take what they can get. Most of these gongs also are imported, although there is little agreement as to from where they may have come. Some people point to Java (where a few gongsmiths still exist) or to the south in Minangkabau area; others say that there were and are no gongsmiths there. One of my friends told me that the gongs he imported for his group came from Thailand or Burma. "They are excellently suited for our purposes," he said.

While the two large gongs establish the larger rhythmic units for the gondang melody, there are small gongs, which are hand-held, whose function it is to sub-divide the larger rhythmic units. In simalungun two small gongs, called Mongmongan, typically divide a larger pattern into eight sections. If the large gongs sound on beats one and five, for example, the mongmongan will indicate all eight beats in alternation. An exception to this occurs in fast paced songs in which there is time only for each small mongmongan gong to play once between gong strokes.

Thus the gongs and mongmongan provide a rhythmic framework on which the rest of the ensemble can "hand" their parts. Interestingly enough, it is not any of the gongs which begin the composition, but rather the drums or the sarunei. Most commonly the drums will begin their pattern and after the gong players sense the proper time they also enter. Lastly the sarunei may enter, and at that point the dancing may begin. At times the sarunei may give a short introduction and drums and gongs will enter simultaneously at a point previously agreed upon. Then as the performance of a song progresses, the sarunei plays a continuous stream of variations

which become material for new variations for the master drummer. Since a composition or song is very short (lasting perhaps one-half to one minute), a number of repetitions are necessary so as to satisfy the dancers. There is no elaborate means for beginning again ; the sarunei player simply begins the song once more. Hopefully a composition will terminate with the end of the song being played. However, these days when the "protokol" with his microphone interrupts a dance, the music is as likely to be terminated in the middle of a song as at the end. Only some of the older people nowadays might object to this practice ; most of the rest simply do not know the songs any longer (this is especially true of the young people) and are considered fortunate if they know how to dance along with the rhythm. The musicians themselves are fully aware of this situation and some of them worry a great deal about it. "In another thirty years we will have to go to America or Europe to study our music," my 39-year old sarunei teacher told me; "there are simply no young people who are interested in studying sarunei anymore, and I am the youngest player in all of Simalungun."

BOOK REVIEWS

Svara Aura Ragon ke Vikasa Men Vadyon ka Yogadana (Hindi). Contribution of Musical Instruments in the Development of Svara and Raga). By Dr. Indrani Chakravarti, Department of Music, Kurukshetra University, Kurukshetra. Published by Chaukhambha Orientalia, P.O. Chaukhambha, Post Box No. 32, Gokul Bhawan, K. 37/109, Gopal Mandir Lane, Varanasi - 221001. Rs. 35/-

As Dr. Premalata Sarma has, in her introduction, rightly pointed out, studies of Indian musical instruments have so far been based on their structural evolution, materials used for their construction, their musical quality and the areas in which they are in vogue. For the first time a critical research has been undertaken by Dr. Indrani Chakravarti to study the evolution of svara and raga in the light of the contribution, to such a development, of musical instruments through the ages. In this bold and difficult venture she has had the invaluable guidance of Dr. Premalata Sarma, Head of the Department of Music, Benares Hindu University. Needless to say that the research is based mainly on the Vina type of melodic stringed instruments, percussion instruments being beyond the scope of the present study.

Three major classes of stringed instruments played their parts in the gradual development of svara and raga. The first variety comprised instruments like the Mattakokila, Viranchi and Chitra in which there was one string for each note. The second consisted of Vinas like Ghosha (one-stringed), Nakuli etc., in which one string alone was sufficient to produce the whole melody. The third kind of Vinas (like the Kinnari) had frets and these ushered in a new era of musical development. Since the polychords had a one-string-one-note correspondence, theories of music based on discrete tones and shifts of musical scales, as was possible with harps, were developed. This was called the Murcchana Paddhati or the system of modal shifts. The process of fretting reduced all tonal measurements to

their position on the string. This naturally led to another system founded on fret position and to a theory known as the Mela Paddhati (the method of scales). The Murcchana Paddhati held sway till about the 15th century; but in due course the Mela Paddhati replaced it and the theory of scales and ragas we now follow in Hindustani and Karnataka music came into existence.

But the evolution of these stringed instruments and their impact on the srutis, svaras. scales and ragas of Indian music are spread over nearly two millennia and the research stutent, who wishes to delve into the matter, must begin from the Sama Veda period and traverse down to the present-day music. This is what Dr. Indrani has done in this book. She has had a singularly bright scholastic record which has enabled her to undertake this formidable task, She is a talented sitarist and a competent student of musicology. The book under review is her thesis for which she was awared a Doctorate by the Benares Hindu University. The publication, subsidized by the Sangit Natak Akademi of Delhi, contains more than 500 pages of research material in which many extracts, like those from the 'Abhinava Bharati' of Abhinava Gupta, have been published for the first time.

The author has taken note of the fact that many musical instruments of the past have become obsolete because their characteristics were absorbed in later-day instruments or they became unsuitable for the musical systems that developed later. The material studied by her and quoted in her book at the appropriate places ranges from the Naradiya Siksha to the Journal of the Music Academy, Madras. Besides the Natya Sastra, Sangita Ratnakara and their commentaries, she has consulted the works of Pundarika Vitthala and those of the South Indian authors like Ramamatya, Venkatamakhi, Raghunatha Nayak and Tulaja. Her bibliography also includes the monumental treatises written in this century by V.N. Bhatkhande, (Marathi), Omkarnath Thakur (Hindi) and Swami Prajnanananda (Bengali). In fact, no source has been left untapped with a view to throwing as much light as possible on the subject discussed. Every chapter of the book bears testimony to the authur's flair for research and the diligent work put in by her. Even a minor point like the date of Lochana Pandita, the author of the 'Raga Tarangini', has been discussed in great detail.

The numerous charts and tables furnished in the volume can be made use of by any one who knows the Devanagari script. The book is well printed and reasonably priced.

T. S. Parthasarathy.

Bharata's Art - Then and Now. By Dr. Padma Subrahmanyam. Published by the Bhulabhai Memorial Institute, Bombay-36 and Nrithyodaya, Madras-20. Price Rs. 36.

The oldest detailed exposition of Indian dance, musical theory and theatrical art, which has survived the ravages of time, is the 'Natya Sastra' of Bharata Muni. Contrary to the common belief that it is merely a treatise on dance, Bharata's text deals comprehensively with dramaturgy, including poetics, and everything connected with the stage, make-up, acting, music etc., and is intended as a guide alike to the poet and the player. Any attempt to fix the date of Bharata or to gather his biographical details will be an exercise in futility although scholars have employed all their industry and ingenuity in identifying the real and historical Bharata. Bharata's classic would have remained a sealed book to us but for the illuminating commentary 'Abhinavabharati' written by Abhinava Gupta (c 1000 A.D.), the great Kashmirian philosopher and polymath, who came centuries after Bharata. With the passage of nearly two miilennia, the art expounded by Bharata was covered with cobwebs and accretions that obscured its real nature like a mist. Theory and practice got divorced from each other gradually, as in the case of Indian classical music, and some one had to come forward to do research and reconcile the many contradictions that had come into existence. The Bhulabhai Memorial Institute of Bombay rendered a unique service to the art of Bharata by inviting Dr Padma Subrahmanyam to deliver a series of lectures on the subject and publishing four of them in the form of the book under review.

Wrongly labelled as a rebel in the field of dance because of her outspokenness, Padma is a serious researcher whose only aim is the discovery and interpretation of true knowledge by studious and critical enquiry. She is the pioneer to do research in the uncharted

area of Karanas in Indian Dance and her thesis secured for her a Doctorate from the Annamalai University. As an outstanding performing artiste, she has been enriching her choreography by putting her theories into practice, although her innovations are yet to be appreciated by audiences used by witnessing 'sadir' performances being held under the respectable name of Bharata Natyam.

Padma's lectures will serve as eye-openers to many who are accustomed to being fed with platitudes about Indian dance. The four lectures published in the book under the headings 'Natya', 'Nrtta' 'Karanas in Sculpture' and 'Sadir' cover a wide ground with profuse quotations from original sources and have to be read with the attention they deserve. This reviewer, however, wishes to highlight the following conclusions arrived at by her in the course of her research.

1) The dance form called 'Nrtya' is not mentioned in the Natya Sastra but only by later authorities like Sarngadeva (12th century).

(2) The dance known as 'Bharata Natyam' today is neither Natya in its true sense nor does it faithfully follow Bharata. In fact the Bharata tradition is clearly seen in the preliminaries of the Terukkuttu more than in the Bharata Natyam.

(3) The Nrtta Hastas of Bharata's period are now obsolete; only a few are seen scattered in the various dance styles of India.

(4) A 'Karana' is not a mere pose as normally being misunderstood. It is a full movement and is a counterpart of the contemporary Adavu.

(5) At present dance styles depend on mere foot work; the use of the legs from the root of the thighs down to the toes has been out of vogue for nearly five centuries.

(6) Bharata's Nrtta is suitable for both males and females as the same set of 108 karanas is meant for them.

(7) Karanas are Padma's forte and in her illuminating chapter on this subject, she has not hesitated to point out errors committed earlier by scholars including her own Guru. A panel of sculptures in the Sarngapani temple at Kumbakonam can be identified as either Kodukotti or Pandarangam mentioned in the Tamil epic Silappadikaram.

(8) In the lecture on 'Sadir' very interesting infomation has been collected and presented on the term 'Adavu' or 'Adaivu' which appears to date back to Chola inscriptions.

The author says that she had an apportunity of copying from an old plam-leaf manuscript from Sulamangalam some compositions with the mudra of 'Kasinatha'. This composer is none else than Merattur Kasinatha (18th century), a well-known composer of sabdas and padas. He is the author of the Marduka Sabdam (also called Gajendra Moksham), popular in Kuchipudi dance, Sita Kalyana Sabda and Rama Pattabhisheka Sabda. He was, however, not the author of the Huseni Svarajati which is a composition of Virabhadrayya who was patronized by Pratapasimha (1741–1765), ruler of Tanjore. Virabhadrayya's was the original Huseni Svarajati and two other compositions on the same plan appeared later.

The origin of the term 'Sadir' may be anybody's guess but Padma's suggestion that it might have been derived from the term 'Satara Kacheri' appears far-fetched. The earliest use of the word as 'Chaduru' is found in the Kshetrajna padam 'Vedukato' in Devagandhari in which he refers, by that term, to the royal court of Tirumala Nayak of Madurai, Later Telugu lexicons give, as one of its meanings, 'a dance performance arranged in connection with weddings and similar functions'.

Printing mistakes have, to a certain extent, marred what is otherwise a prestige publication.

T. S. Parthasarathy

A Miscellany in Indian Music: By Dr. Alamelu Govindarajan, Music Section, College of Fine Arts, Kalakshetra. Published by the Author. Rs. 15/—

This is a collection of 18 articles contributed by the author to various journals from time to time on different topics in Indian music. The articles cover a wide spectrum ranging from music in Indian sculpture to appreciations of the art of Tyagaraja, Muthuswamy Dikshitar, Syama Sastry and Gopalakrishna Bharati. The author is a qualified musicologist and has expressed her balanced views on the several subjects dealt with.

The articles entitled 'Indian Classical Music' and 'A Glance at Indian Music' present a bird's eyeview of the many special features of Indian music, its scales, notes, ragas and its evolution as a scientific system of music admired all over the world. The raga system is India's unique contribution to world music and the article on this subject stresses the importance of 'raga bhava' in compositions.

In her article on 'Orchestration in Indian Music' the author has suggested that full-fledged orchestras, as in Western music, should be organised in India and they should be given full time concerts. Orchestras should also be maintained in educational institutions.

The other interesting articles in the book include those on 'Harp and the Veena', 'Musical Pillars' and 'Tradition and Innovations in Carnatic Music'. The last article is on Margaret Cousins, who was a musician, piano-player and musicologist and also a votary of Indian music. It may be news to many that when Rabindranath Tagore sang 'Jana gana mana' at Madanapalle, it was Mrs. Cousins who immediately wrote it down in staff notation.

T.S.P.

Tamizh Marai Isai Malai-Parts I & II (Verses from the Divya Prabandham) Set to music by Sangita Vidwan V. Anantaraman. Copies from Indian Music Publishing House, 4, Bunder Street, Madras-1 and from the author, 7, Sattayappar West Street, Nagapattinam. Price Rs. 4 & Rs. 5.

The hymns of the Divya Prabandham, composed by the Alvars, Madhurakavi and Andal, were being sung in the panns and ragas of South Indian music like the Tevaram hymns. Works like the Guru parampara prabhavam and Koil Olugu describe in great detail how the pasurams were set to music by Sriman Nathamuni (9th century) and were being sung in temples at Srirangam and other places by temple musicians called Arayars, who were the counterparts of Oduvars in Saivite temples. Early editions of the Divya Prabandham furnish the panns, ragas and talas of the hymns of Nammalvar, Tirumangai Alvar and others.

With the invasion of the Tamil country by Malik Kafur in the 13th century and the sack of Srirangam, the practice of the prabandham being sung with music appears to have gone into desuetude and they came to be sung in the chanting method, which is still being followed in Vaishnavite temples.

The late Ariyakudi Ramanuja Iyengar was one of the earliest musicians to revive the singing of pasurams in Carnatic ragas and he set the 30 verses of the Tiruppavai to captivating tunes. Dr. S. Ramanathan has published a volume of pasurams set to music in the panns of Tevaram music. In this context the efforts of Vidwan Anantaraman to popularize the hymns of the Alvars and Andal by setting them to attractive tunes and publishing them with the text and notation are to be commended.

The first volume contains 60 songs comprising six decads sung by Tirumangai Alvar on six holy shrines of South India. The hymns have been set to the common rakti ragas of Carnatic music as well as to rare ragas liks Manolayam, Valaji and Bhushavali.

The second part comprises 103 hymns of six Alvars and Andal set to a variety of ragas including Hindustani ragas like Desh, Dhanasri, Bagesri and Malkaus. The tunes are simple and can be learnt easily from the notation. The books carry appreciative forewords by His Holiness Srimad Andavan and several Vaishnavite scholars and musicians. The publication of the books has been made possible by financial aid from Sundaram Charities, Madras.

T. S. P.

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